



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XVII. No. 30. Entered as second class mail matter, N. Y. P. O., under Act of March 3, 1879.

NEW YORK, MAY 3, 1919

TWELVE PAGES SINGLE COPIES, 10 CENTS

ART OF THE "VICTORY WAY"

"The special merit of the setting given to the Liberty Loan Committee's 'Victory Way' in Park Avenue consists in its simplicity," says Royal Cortissoz, in the N. Y. Tribune. "The choice of the Doric order for the pillars forming the sides of the scheme was a wise one. It reduced the long procession to the purest of linear denominators and the eagles surmounting the globes at the top have not been too flamboyantly designed—they fit their pedestals. The pyramids of captured German helmets are ugly. Their prodigiously dark masses are too heavy for their environment, and are rather depressing besides. The white bases of the pyramids are not very happily conceived either. Where trophies are concerned, the rusty, war-worn cannon are infinitely more effective than the multitudinous helmets. The banners are well managed. We haven't yet had anything to touch the design which flaunts a huge 'V' with the Neapolitan Nike spreading her wings above it. In blue on white or in gold on blue this triumphantly takes the breeze.

"Good teamwork has proved effective in the principal feature of 'Victory Way,' the frieze of paintings which supplies a heroic background to the speakers' rostrum. One glowing tawny note dominates the color scheme, against a charming blue which has been very tactfully dotted with gold. In the center Mr. Arthur Crisp's 'Victory,' with its symbolical horsemen flanked by the Allies, is, on the whole, formal in design, as befits its subject and its position. To the left have been placed paintings of Australia and New Zealand by J. Monroe Hewlett, South America by Charles S. Chapman and North America by Frederick J. Waugh. On the other side W. T. Benda paints Europe, and Arthur Covey accounts for Africa. All these artists have labored in harmony together, each one treating a given race as part of a processional sequence of types. Close collaboration has obtained rightness of scale throughout, as well as unity in the color. The solidity of the thing is not altogether apposite. It brings into the plan too some Victorian types and some of the Second Empire. The last of his models are fantastic ladies of Martinique, illustrating different costumes of the last century. All these drawings are illustrations, of a sort, fashion plates which we suppose have been pondered with historical care. But the important point is that they are lightly touched, amusing watercolors, to which humor as well as technique has contributed. Mr. Jones may not be a miraculous draughtsman, but he is adequate and he has known how to make a bright, even witty panorama of dead and gone clothes, animated by carriage and gesture ingeniously invented.

JOHN S. SARGENT RETURNS

John Singer Sargent has returned to Boston to resume his work on the decorations he is making for the rotunda of the Boston Museum. He and his assistants and artisans are working within a boxed-in structure that must have been put together by a cabinet maker for the curious cannot find the slightest crack through which it is possible to gain an inkling of what is going on.

FRENCH RECOVER ART WORKS

Five bells taken from churches of Colmar during the war by the Germans have been found in Frankfurt and will be returned to their old places. Four of the bells were from the Church of St. Martin, while the fifth was the great bell from the Church of St. Joseph.

Valuable treasures stolen from the museum have been found in Munich, where they were taken by Bavarian soldiers. The treasures include the painting of the "Madonna in an Arbor of Roses," by Schongauer, and the painted wings of the famous altar at Isenheim.

LAST ACADEMY SALES

The total amount reached for sales made at the Academy during the exhibition just closed was \$16,515. The 28 works disposed of far exceeded those made at any exhibition of the past few years. Sales made during the last days of the exhibition were: John H. Bentley's "Going to Town," "Evening, Morris Hills," by W. Merritt Post, "Provincetown," by William L'Engle, "Winter, Gloucester," by Paul Cornoyer and "Winter Evening," by James Knox.

ARTIST LEAVES REAL MONEY

James R. Brevoort, well known painter, artist and exhibitor in art galleries, who died recently in Yonkers, N. Y., had an estate worth \$231,397.

ANOTHER STUART SOLD

A bust portrait on a panel, attributed to Gilbert Stuart, of a Mr. Boote, founder of the city of Lowell, Mass., has been sold by a private owner to Knoedler and Co. The portrait, that of a ruddy-faced, middle-aged man, is in a fair state of preservation and is an interesting, if not a remarkable work.

NATIONAL PORTRAIT FOUNDATION

Most of the American artists selected to paint twelve of the 25 portraits of Americans who have come into national prominence through the war have either completed or are at work upon the presentments allotted to them. George B. Luks, in addition to the portrait of Gen. March, which he has completed, has also executed, during his stay in Washington, a bust portrait of Sec'y Lane, whose disposition has not been finally decided, and one of J. R. Quistgaard, Chairman of the Foundation Committee.

Adolphe Borie is at work on a portrait of Sec'y of Labor William B. Wilson, and J. R. Quistgaard is finishing his portraits of David F. Houston, Sec'y of Agriculture,

STOLEN ART RECOVERED

"On Dec. 5, 1918, the 'antiquary,' M. Stora," says Le Cous in Pons of Paris, "of the Boulevard Haussmann, discovered that two tapestries, one a Renaissance Aubusson, the other a Flemish tapestry, and 4 bronze goblets, representing a total value of 40,000 francs (\$8,000), had disappeared.

"M. Demotte, his brother-in-law and himself an antiquary, having heard that suspicious looking individuals were trying to sell tapestries which he felt sure were those stolen from M. Stora, immediately notified him. M. Stora instructed one of his employees to get in touch with the agents who had charge of the sale. This employee presented himself as a prospective purchaser, entered into negotiations with the supposed owners of the tapestries, and laying a trap for them, had them arrested at the moment they were about to deliver them to him. Only the 4 bronzes could not be recovered.

"The principal author of the theft, a man named Seneca, had disappeared. When looking for a purchaser for his booty, he had been directed to an Englishman, Della Rocca, born in Persia and calling himself

QUESTIONS OF WAR MEMORIALS

"It is the general opinion in the art world, and that is the art world that is not confined to the Fellowship official," says Mr. Harvey M. Watts in the Phila. Ledger, "that the Fellowship of the Academy of the Fine Arts never quite sank so low as when it allowed the very serious and patriotic problem of war memorials to be treated as an issue of airy and post-prandial walnuts and wine persiflage in the Academy lecture room April 17, last. It is well known that the Fellowship has not heard the last of this gathering, though those present applauded most of the speakers and apparently indorsed the false pretense of the meeting. For even if Paul W. Bartlett and Thomas Hastings of N. Y., and Joseph Pennell had talked about war memorials along dignified, noble and practical lines, those who are working with the advisory council of local artists, architects and art associations, with Horace W. Sellers, who represents the American Institute of Architects in this great issue and with the American Federation of Arts regional Phila. committee on war memorials, know that the real effect of the meeting was to confuse the minds of Philadelphians as to what is really being done here to secure worthy war memorials and by whom. Of course, since the Fellowship has decided to 'Pennellize' Phila. every other week or so, nothing apparently is to be expected of it, save that it falls into any trap set for it. For its meeting on memorials, be it noted, came after the advisory committee, which is really doing something for the war memorial project, has had to give up a great deal of its valuable time to keep Mr. Pennell's railings and contentions about art and Phila. within bounds. One subcommittee has been compelled to resign in a body in order to protest against the Pennell methods, and a very general feeling has developed that the art organizations in Phila., the Fellowship excepted, have about reached their limit in assisting Mr. Pennell and his satellites in staging every week the one-act curtain-raiser, entitled 'Marooned in Philadelphia,' by one, J. P.

"But, to come back to the mutton, the Fellowship meeting despite the efforts of Miss Oakley and Mr. Kelsey to talk seriously and practically about the subject supposedly under discussion, the fact that Mr. Bartlett indulged in what even Pennell called a schoolbook narrative of French sculpture, and abused the American Academy in Rome, especially its sculptor graduates, to the apparent delight of everybody in the Fellowship audience, who seemingly believe that culture in sculpture is a dangerous thing, and that 'ignorance and inexperience' are to be the sole guides in art, was significant of the peculiar character of the evening.

"The net result of the meeting was that the very effort of the Fellowship to assume, innocently or otherwise, a leadership in the art memorial issue, whether through accident or design, came to naught and the after-dinner pleasantries led to the strange anomaly of the association by its applause apparently indorsing the attacks on the American Academy, denying the value of art training through literature, and generally indorsing the position that nothing has happened in Phila. since Messrs. Pennell and McClure Hamilton left here a generation ago or that what has happened is bad. And in the face of these indefensible attitudes the Fellowship is asking that it be allowed to have a place in the directorate of the Academy of the Fine Arts, and have a larger say about matters of art and art education in Phila. as a whole.

INITIALS THAT MISLED

The accomplished art critic of the N. Y. Sun was grievously misled by a similarity of initials in his review last Sunday of the interesting art display organized by Mrs. Philip Lydig, assisted by Dr. Christian Brinton, now on in the Parish House of Ascension Church, and gave credit for the scholarly written little "Foreword" to the Catalog of the Show to Miss Cecilia Beaux, while the real writer was Dr. Brinton. It would seem that the masculine vigor of Dr. Brinton's essay should have prevented Mr. McBride's mistaking "C. B." for that estimable and able woman artist, Cecilia Beaux. Meanwhile the art world is having fun at Dr. Brinton's and Miss Beaux's expense.

LA TOUR'S PASTELS AT PARIS

The Paris "Figaro" states that the pastels by La Tour have left Maubeuge, and the French "experts" have testified that they are in good condition. But the city of St. Quentin has no place in which to instal the collection at present, and so the works have been handed over temporarily to the French.



THE MUSIC PARTY
Watteau

In Michel Levy Sale

Paris, May 12-13, 1919.

George Creel, former Chairman of the Committee on Public Information, and Mr. Herbert Brookins, Chairman of the Price Fixing Committee and President of Washington University, St. Louis—all for the Foundation. Mr. Quistgaard has also painted, as a gift for Norway, for Mr. Christoffer Hannevig, who established the Portrait Foundation, a portrait of Senator Knute Nelson of Minnesota, the Senator being a Norwegian by birth.

Robert Henri and Wayman Adams have both accepted commissions as was told in the ART NEWS last week to paint portraits for the Foundation. The work of the Foundation is exciting great interest in Washington.

VENICE HONORS N. Y.

Venice presented to the City of N. Y. Wed. last, a specimen of the handiwork of the guilds of that Italian city in the form of a coffer, wrought of iron and precious metals. This was given to Mayor Hylan by Angelo Menocci and Ilario Neri.

an agent for the sale of Oriental rugs, who mentioned the matter to an Armenian, M. Melconianz, by whom he was shown the door, but who related the affair to M. Demotte. In this manner he came to the conclusion that the tapestries in question were those belonging to his brother-in-law. These tapestries had been passed on, a few days after the theft, to an accomplice of Seneca, named Gasquy, who had deposited them with a woman living in the rue Fontaine. It was there that they were found by M. Stora's employee who, after an interview with Gasquy and a friend of his named Chaze, agreed to pay 25,000 francs for them.

"On March 5 last, Chase, Gasquy and Della Rocca appeared in the courts, and the two first named were sentenced to one year's imprisonment and five years' banishment, and Della Rocca to a suspended sentence of three months and a fine of 200 francs. Seneca, the thief, who is still at large, was sentenced by default to three years' imprisonment and five years' exile.

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

ANTIQUITIES

OLD FABRICS

DAWSON

9 EAST 56th ST.
BET. 5th & MADISON AVES.

TAPESTRIES

DECORATIONS

**Picture, Studio and
Gallery Lighting**

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

D-B-BUTLER & CO

ENGRAVING - ETCHING
ARTISTIC - FRAMING - REGILDING
PAINTING - REFINED - RESTORED
601 MADISON AVE. (57th St.) NEW YORK

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street NEW YORK

THE LEICESTER GALLERIES

Leicester Square - LONDON
ERNEST BROWN AND PHILLIPS, Proprietors

Etchings by Whistler, Zorn, Meryon and other
Masters. □ Fine Drawings—Old and Modern
Exhibitions of the Best Modern Art.

EXHIBITION OF PAINTINGS

BY CONTEMPORARY

AMERICAN ARTISTS

Under the auspices of

Mrs. Philip M. Lydig

PARISH HOUSE

Church of the Ascension

12 West 11th St.

On Free View

UNTIL MAY 21

10 A. M. TO 6 P. M.

EXHIBITIONS NOW ON**Curtis Moffat's Paintings**

The exhibition of 23 canvases by Curtis Moffat at the Kingore Galleries, 24 East 46 St., on through May 10, is the artist's second "one man" show, the first having been held at 556 Fifth Ave. two years ago, when praise and blame were given. These opinions he appears, however, to have ignored for the present finds him viewing art from exactly the same angle as he has always found it compatible with his temperament as an exponent of emotional expression. His compositions are primarily indicative of moods. Some days he is inclined to comedy, and again tragedy inspires his brush.

He possesses imagination or he could not have conceived the "Indian Village," with its rich color and rhythmic design, and "Approaching Storm," with interlacing lines and meaning clouds, "Top Hats," a study in angles in neutral tones has its humorous aspect and is an entertaining canvas, "Green Lake," deep in tone, is a clever combination of greens, reds and browns and his "Flower Composition" is decidedly decorative.

DEMOTTE of PARIS

Extends a cordial invitation to you
to visit his American Branch at

8 East 57th Street
New York

Where he has on exhibition the
finest Masterpieces, brought from
Paris owing to the war.

27 RUE DE BERRI

**FRENCH ART
of the MIDDLE AGES**

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

French Art at Arden Galleries

The exhibition of French art at the Arden Galleries, 599 Fifth Ave., which will continue through May 24, is one of the most interesting collections brought together this season. It illustrates the evolution of French art from Ingres and Delacroix to the last word in present-day "cubism," and thence the wheel again revolves back to Ingres. This last tendency is most poignant in the work of Diego M. Rivers, a Mexican, who has, however made Paris his home for many years. His beautiful drawings, with their virility and exquisite tone, are reminiscent of the great French painter. His "Portrait of a Child" is one of the most remarkable portrait-drawings shown here in many a day, and of equal interest is his "Self Portrait" and "Portrait of Erick Satie." If "cubism" and "futurism" are seeking such brilliant results they will, in time convince the art world of their usefulness. But in studying the exhibition one is not encouraged to believe that such a condition will soon arrive.

The drawings by Ingres are of exquisite beauty and there are etchings and lithographs by Corot, of rare beauty. From this point the exhibition carries the visitor through a group of caricatures by Daumier, drawings by Goya, lithographs by Courbet, and etchings by Degas and pastels by Manet, Renoir, Cezanne, Gauguin, Redon, Seurat, Toulouse and Rousseau, then by slow degrees to Matisse, who represents the "Modernist" movement. He is followed by "futurists" who have gone even further in their quest for the "unique." Picasso is represented by a group of drawings, and as the majority have been "loaned" it may be assumed that they have at some time found purchasers. Duchamp's drawing for his "Nude Descending a Staircase," which caused so much amusement at the Armory Show, is among the works displayed and Picabia and Braque are also on the "Futuristic" list.

Lalique Glass at Brooklyn Museum

The current exhibition at the Brooklyn Museum includes 28 pieces of artistic glass, designed and produced by the celebrated French jeweler, René Lalique. This glass was unknown in the U. S. until the San Francisco Exposition of 1915, and has rarely been seen in this country since that date. The exhibits include, in addition to the vases, among which is a very beautiful one designed for a night light, necklaces, bonbonnières, powder boxes, paperweights, seals and small statuettes. Lalique has produced glass of wholly original character, and the most beautiful so far known to modern times. Its beauty depends upon form and design more than upon color, which is very frequently that of clear glass, but also occasionally of a light, copper-colored stain which is said to be a form of enamel. The pieces are generally cast on the mould by the *cire-perdue* process, and subsequently carved and cut on the wheel, although modeling by the hand of the artist is also found. The composition of the glass has been achieved after many years of experiment and is so far a secret of Lalique, who personally designs all the drawings and patterns. The exhibits at the Brooklyn Museum are loaned by the artist.

An exhibition of drawings by Bertram G. Goodhue was held in the rooms of the Architectural League to April 30. These drawings were all from Mr. Goodhue's pencil and proved of the greatest interest to the public as well as to the profession on account of their charm and high artistic quality.

John Wenger's recent stage decorations in connection with the Peer Gynt Series at the Rivoli Theatre are among his best works.

Monet at Durand-Ruel Galleries

Monet has said so much in his landscapes of the passing phenomena of Nature, of changing light, moving foliage and flowing streams, and said it so definitely that any description of the group of his works now on view at the Durand-Ruel Galleries, 12 E. 57 St., through May 17, might appear superfluous were it not for the fact that many of the canvases, painted within the past few years, mark a change from his earlier achievements and show that now, in his eightieth year, he still has the ambition and vigor to essay to delve deeper into the artistic mysteries that reproduce Nature in her varying phases. To these effects in large decorative canvases, some measuring perhaps ten feet, it is stated that he now devotes all of his time.

Seen at close range, these later works appear coarser and cruder in color than his earlier examples and the pigment which has ever been applied unstintingly by Monet, is thicker and rougher. So generously has it been used in the "Saul Pleureur," painted in 1918, as to give the bark of trees the appearance of having been carved from actual wood and the leaves and foliage stand out from the canvas in a manner that indicates the last step in realism.

Perhaps no painter of modern times has produced such an abundance of canvases with such unwavering skill and high degree of excellence as has this great leader of the Impressionistic School. Certainly none of his followers, and these are many, have ever obtained that reverberation of color that has ever been one of the chief factors in Monet's success. The brilliant broken brushwork, exceptional dexterity of handling and clear and rapid vision, have been exceptional gifts in the moulding of the career of this master technician.

Purcell Jones' Watercolors

The one gratifying feature of the exhibition of Old English Costumes by Purcell Jones at 556 Fifth Ave. lies in the fact that the day of flowing draperies, sweeping trains, hoopskirts and tons of ruffles that completely engulf the female "form divine," which the drawings represent, has passed. When one contemplates some of these ungainly heaps of material that falls about the feet and makes walking impossible, a prayer of thankfulness goes up for the evolution that has come in dress. Not that Mr. Purcell Jones has not shown ability as a draughtsman and colorist in his various designs, which in reality represent various interesting stages of development from English Gothic to the Victorian Period, and which appear to have greatly influenced "Sweet Martha," an American of the XVIII Century, whose form is entirely lost in the huge billows of many yards of skirt. But if the costumes are not beautiful, nor graceful in the majority of cases, they are at any rate interesting as descriptive of the times in which they were worn. In all of the examples the artist is entertaining and original.

Group Exhibition at Orange Gallery

There is an interesting exhibition on at the Orange Gallery, under the direction of Amy Richards, at 123 E. 57 St., of works by Samuel Weiss, Olaf Olson, David Karfunkle and John F. Folinsbee, to continue until May 3.

Samuel Weiss shows several good moonlight scenes, and "Springtime in Normandy," and "Boys on Rocks," by David Karfunkle are realistic. The chief honors of the exhibition go to John Folinsbee's "Red Bridge," "October Screen" and "Golden Hickory," all admirable work.

Olaf Olson has a strong feeling for the sea, and paints with a vigorous touch. His "Unloading Fish" and "Return of Fishing Fleet" are good in color composition. Abastenia St. Leger Eberle shows her "Old Woman and Garbage Can," a piece of realism, well carried out.

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotus Club

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

**NETHERLANDS
GALLERY**

(Walter J. Abraham)

Pictures by the ancient Dutch,
Flemish and Early English Masters.

11a, King Street, St. James's, London

ARTHUR GREATOREX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St., London, W.

WM. B. PATERSON

Pictures by Old Masters

Chinese Pottery and Paintings

5 OLD BOND STREET, LONDON, 1

**MONIF
PERSIAN
ANTIQUE GALLERY**

VIII to XII Century
Rare Faience Fouille from
Rhages and Sultanabad
XIV to XVII Century
Miniatures, etc.

539 MADISON AVENUE

**H. R. POORE, A. N. A.
BABCOCK GALLERIES**

19 East 49th Street

Animal and Landscape Subjects

UNTIL MAY 5th

Graphic Arts at Art Alliance

The Art Alliance of America, No. 10 E. 47 St., gave a luncheon to invited guests on Tuesday last to inaugurate the exhibition of Graphic Arts, in the assembling of which the American Institute of Graphic Arts was a decided factor.

Advertisements, catalogs, color printing, containers, labels, letterheads, lithographs, magazine covers, pamphlets, photographs, posters and wrappers entered admirably into the showing which has been attractively arranged under the general direction of Miss Florence N. Levy. Fred W. Goudy, Ray Greenleaf, P. J. Bayzand and Clarence L. White were active in the hanging.

A number of exceedingly chaste designs by Bruce Rogers, sometime with the Riverside Press, are featured in the exhibition.

Other items that deserve more than passing notice are two trial pages, on vellum, of the projected edition of the last work done at the Kelmscott Press, in Chaucer type and with decoration by William Morris, an item from the Doves Press, London, done in Doves type, modeled after type of Nicholas Jensen (1471), "Tacitus," printed in Merrymount type, as designed by Bertram Goodhue, and printed by D. V. Opdyke of Boston, and a selected lot of photographs by Clarence L. White. Certain of the containers are highly artistic and might well serve as models for Captains of Industry.

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
360 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreier & Co.

Watercolors, Etc., at Wolf Club

The Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway, is showing watercolors and industrial art designs until May 15. The catalog contains 76 numbers. "Dutch Woman," by Caroline Geiger, awarded first prize, shows a good interior with a Dutch-matron seated. The color scheme is pleasing. "Autumn Woods," by Alta West Salisbury, in pastel, shows a bit of the Westchester woods. "Provincetown Wharf," by Anna G. Morse, was given hon. mention. Miss Morse's "Fishing Boats" is noteworthy, and "Knitting," by Caroline Van H. Bean, deals pleasantly with a studio corner and girl knitting, seated. Ethel H. Hamilton contributes "The Old Mill." "After the Rain," by Lydia Floret, is in strong and decorative color. Florence Mix is represented by three good out-of-doors. Rosina Don Dero deserves mention for her excellent examples, "Lingerie Advertisement" in black and white, and her portraits in the same medium, the best entitled "Vanity." Elizabeth Tinker Elmore had hon. mention for her commercial designs, executed in well selected colors, as did M. L. Frantz for her "Pedler Man" in black and white. Sarah C. Sweeney sends an admirable miniature, recently painted, "Portrait of Miss McCrea."

History of the War in Art

The chronological history of the war presented by American paintings and sculpture are displayed for a mile and three-quarters in shop windows on Fifth Ave. during the Victory Loan campaign. The subjects for the works were suggested by Secretaries Baker and Daniels and officers in the Army and Navy. The paintings include portraits of 50 generals and 50 privates, painted at the front by Joseph Cummings Chase. Many of the works will eventually be given to the Government. A review of these works will appear in next week's issue.

Virginia's Fine Arts School

A new school of fine arts will be established at the University of Virginia in September as a result of the gift of \$155,000 by Paul Goodloe McIntire, a native of Charlottesville, Va., and a resident of N. Y. City. Classes will be held in art and architecture beginning with next fall, while concerts will be given frequently until the proper music courses can be arranged.

A special cable to the Herald from Paris says Capt. Gilbert S. White, mural painter, who has decorated many public buildings in America, and who is a brother of Stewart Edward White, has been decorated by the Legion of Honor for liaison work with the French army, while acting as an intelligence officer. He has been in France about a year, and has four brothers in the army. Recently he has been attached to the Hoover Allied Food Commission in the Hotel Crillon.

Van Winsun & Weymer, a British concern dealing in modern art and antiques, has leased the American basement residence at 39 E. 57 St. for a long term, and will remodel the house.

PITTSBURGH

In the elimination contest just closed at the School of Design of the Carnegie Institute of Technology, ten of the 45 contestants who submitted rough sketches were passed to enter the finished poster contest. This contest is for the production of the official "Tech" poster that will be distributed country-wide either in card or hanger form. The jury of Awards consisted of Dr. Thomas Stockham Baker, Secretary of the Institute, Prof. Charles J. Taylor, of the School of Illustration; Prof. Eugene F. Savage, of the School of Decoration; Prof. Harry Sternfeld, of the School of Architecture, and Prof. Henry S. Hubbell, of the School of Painting.

The character of the posters submitted ranged from architectural conceptions to the photographic and even to figure composition, some of it rather complicated.

An exhibition of 50 important paintings by Abbott H. Thayer opened on Founders' Day, April 24 last, in the Carnegie Institute. These paintings have been generously contributed by public institutions and private owners. Included in the collection are ten important works lent by Mr. Charles L. Freer of Detroit. In addition to the paintings by Mr. Thayer, a collection of his studies and designs demonstrating the art and science of color concealment were shown. Some 74 important works from the Canadian National Gallery loaned by the National Gallery of Canada are also shown as, also the memorial display of paintings by the late Henry G. Dearth, previously held in N. Y.

Of peculiar interest to citizens of Pennsylvania is the collection of drawings and studies by Miss Violet Oakley. The re-

MINNEAPOLIS

In the exhibit of American sculptures in bronze, now on exhibition at the Art Institute, is a reduced replica of "Lincoln Seated" by Gutzon Borglum of the original in Newark, N. J. This replica has recently been purchased for the museum. Another recent acquisition of the museum is a collection of etchings and wood engravings by the late Auguste Lepere (1849-1919). There are also 23 etchings by Anders Zorn.

Japanese prints make a colorful gallery, the works of Hiroshige having been replaced by a series of pictures by Toyokuni, Kuniyoshi, Kunisada, and others. These prints, owned by Mr. Frank P. Fletcher of Minneapolis, represent artists of the late XVIII and early XIX centuries. Eleven plates, called "Manners of the Present Time," are interior views. Others show flower arrangements, birds and figures, making a pleasing variety of subject.

A number of prominent pictures are missed from the Institute, but it is a great satisfaction to have them represented in loans in other places. Sargent's "Luxembourg Garden," and Twachtman's "White Bridge," are now in Buffalo. Gari Melcher's "Marriage" is at the Chicago Art Institute, and Courbet's "Deer in the Forest," given by the late J. J. Hill of St. Paul, forms a part of a N. Y. loan exhibit.

A welcome visitor to the city is Alexis Fournier, who has a collection of his pictures on exhibition at the Beard Art Galleries. His work is represented in many homes here.

A soldiers' bronze memorial tablet dedicated to the nearly 800 former pupils in Government service has just been presented to the West High School. M. C. W.



GOLDEN DREAMS
Lillian Genth, A. N. A.

Carson, Pirie Scott & Co.'s Galleries, Chicago

cent accessions to the Department of Fine Arts are also presented for exhibition in accordance with the usual custom. The collection includes many rare and valuable prints added to the Institute's Print Department, and works in sculpture by Augustus St. Gaudens, George Grey Barnard, Frederick MacMonnies and Antoine Louis Barye, added to the Department of Sculpture.

The Dearth Memorial Exhibition will close May 15 and the exhibition of drawings by Miss Oakley, May 25. The other collections will continue until June 30.

LYME (CONN.)

Bruce Crane has taken the Frank Bicknell cottage. There is an active demand for all kinds of property by artists in Old Lyme, Hamburg, North Lyme, etc., and many new artists are drifting in.

Charles Vezin, who has for twelve years owned a 300-acre farm on Grassy Hill, six miles from Old Lyme, last week saw a place there so beautiful that he couldn't help buying it. It consists of an old house with 350 acres of excellent land, partly good farm land, partly covered with oaks, with the Eight-Mile River running through it. His immediate neighbors will be Mr. and Mrs. Robert Vonnoh, Mr. and Mrs. Oscar Fehrer, Mr. and Mrs. Guy Wiggins and, possibly, Pieter Van Veen.

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles. Interior Decorator

Rome
Via Sistina 57

New York
749 Fifth Avenue

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

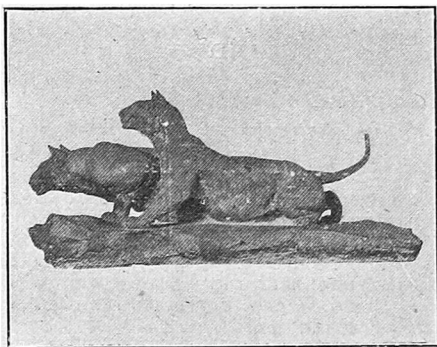
Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.

FIFTH AVENUE and 36th STREET
NEW YORK



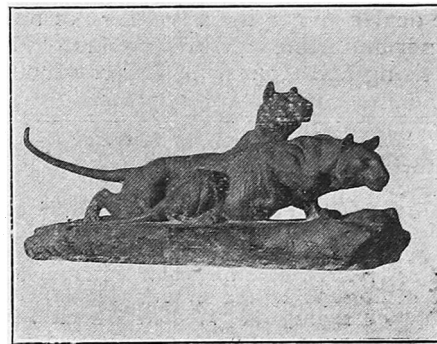
ADAM AND EVE
Bengal Tigers at the Bronx Zoo
Albert T. Stewart

Albert Stewart's "Tigers"

Albert T. Stewart, who modeled the spirited Bengal tigers "Adam" and "Eve," now at Tiffany's, reproduced in this issue, and which are to be cast in bronze, is the son of the late Melville Stewart, the well known actor. Young Mr. Stewart has been studying, drawing and modeling animals from his early childhood.

For years he has spent a portion of every working day at the Bronx Zoo and he is well known there. He models animals with spirit and appreciation and the keepers at the Zoo realize that he knows the animals as few men do.

Meanwhile the sculptor is studying at the Beaux Arts and at the Art Students' League.



ADAM AND EVE
Bengal Tigers at the Bronx Zoo
Albert T. Stewart

Gerrit A. Beneker's oil, "An Old Fisherman of Provincetown," has been purchased by Mr. Joseph G. Butler, Jr., of Youngstown, O., for the new museum at Youngstown, which is to be devoted exclusively to American paintings.

LAI-YUAN & Co.

C. T. LOO

557 Fifth Avenue, New York

Chinese Antiques

BRANCHES

PARIS—SHANGHAI—PEKIN

STUDIO FOUNDED IN 1840 ESTABLISHED IN NEW YORK SINCE 1907

ROUGERON

94 Park Avenue, between 39th and 40th Streets

PICTURE RESTORATION

Highest References from Museums, Collectors and Picture Dealers

HOWARD YOUNG GALLERIES

Important Examples by
AMERICAN
and
FOREIGN
MASTERS

620 Fifth Avenue
Between 49th and 50th Streets
New York

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.
Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, May 3, 1919 No. 30

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

When extra copies of any issue are
required, advance notice of the number
of copies so required should reach this
office at latest by Thursday afternoon
of any week. Later orders frequently
cannot be filled.

ART AND BOOK SALE CATALOGS—The American Art News, in
connection with its Bureau of Expertising
and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

"The Passing of an Art Fad"

Editor AMERICAN ART NEWS.

Dear Sir:

I do not see that Mr. Wm. Bradford
Green makes out a good case when he dif-
fers with your opinion on the passing of
this art fad, an opinion endorsed from one
end of Europe to the other, save in Ger-
many and among the "faddists" themselves.
But I am at a loss to comprehend Mr.
Green's argument. What does he mean by
"scholasticism" in art, and where is there
evidence for a "new vision"? On the con-
trary this "vision" is very old. You can
find it in the crude Minoan art of 3,500
years ago; in the earliest Etruscan art; in
that of the cave men when their intelligence
was yet in embryo. In fact what is known
as "modern art" is the oldest and most
widespread. Even now it is to be found
in Polynesia; in North Australia where the
untutored blacks mark their designs on
boulders; and amongst the pigmies of
Africa. Wherever the brain is undeveloped
or crippled, there you will find "modernist"
art.

The reason you see it amongst civilized
people of the present day is precisely that
which caused its outbreak in Italy in the
XVII century—an overabundance of artists,
or rather of persons who seek a living by
painting. The fittest survive; the others
fall out or complain that the public do not
understand art, and tempt their suffrages
by sensations supported by mystic utter-
ances of the Abracadabra kind. The better
"modernist" paintings are the result of
knowledge; the more extreme are due to
incompetence, or want of industry, or both
together.

Mr. Green says the old schools "need a
purgation," and that the older men of the
Academy are feeling the "new expression"
in their blood. What is there new in the
expression of modern art, and what has to
be purged out of the old schools? I am
afraid, my dear Mr. Green, that you have
much to explain. E. G.
N. Y., April 27, 1919.

THE ACADEMY CONTROVERSY

We give space today to the reply
of Mr. George Bellows, spokesman of
the so-called "radicals" of the National
Academy of Design, to the statement
of Mr. Howard Russell Butler, vice-
president of the academy, and spokes-
man for the so-called "conservatives"
in the veteran organization, which we
published last week.

It would seem to be a very pretty
quarrel in which these gentlemen are
engaging, and one fraught with inter-
est to the cause of art in America, and
we are pleased to have the contending
parties employ our "Open Forum." Such
discussions make for the good of
art and are a healthy sign of progress.
Gladstone once said, and said well, that
"The surest preservative of a govern-
ment is discussion of it and its acts,"
and agitation prevents stagnation and
clears the atmosphere. May the
"merry war" proceed, with good tem-
per on both sides, and may the right
ideas prevail.

ART TAX MISTS CLEARING

The art tax puzzle is gradually being
solved, and each week brings elucida-
tion, or, at least, some decision by the
Tax Commissioners on some of the
knotty points that have been raised.
Commissioner Roper has finally made
a decision and written to the effect that
—as we predicted a fortnight ago—no
tax will be levied on works consigned
by artists to dealers or others for sale.
This, we understand, means that any-
one can sell a work consigned to him
by an artist and to be sold for said ar-
tist's benefit, without having to pay a
tax on the sale price of said work. All
sales between dealers of the works of
living, as well as of dead artists, are,
however, subject to the tax. Although
paintings are in the bill as taxable, it
appears that watercolors and pastels
are exempt. Frames of a value of more
than \$10 became subject to a 10% tax
on May 1, and also rugs and carpets
when of \$5 a square yard in value.

STUART PASSES REMBRANDT

The fact that an American picture—
namely, a bust portrait of Washington
("Athenaeumtype"), by Gilbert Stuart,
recently brought \$75,000 from Mr.
Henry C. Frick, whereas a veritable
Rembrandt, even if an early example,
namely, the bust oval of "John the
Baptist," sold for only \$60,000 to the
Kleinberger Galleries at the combina-
tion sale at the Plaza ballroom last
week—has seemingly escaped notice in
the press. That a Gilbert Stuart por-
trait should bring a higher price, even
in this country, than a real Rembrandt,
even if the latter was sold at an auction,
would have been a cause for astonish-
ment and lengthy press comment, even
ten years ago. Surely, American art
has come into its own.

OBITUARY

J. Cleveland Cady

J. Cleveland Cady, architect, senior mem-
ber of the firm of Cady & Gregory, died
last week at his home in N. Y., aged 82.
He had received the degree of LL.D.
from Trinity College in 1905, was the de-
signer of many of the most important build-
ings in this city, notably the Metropolitan
Opera House, the American Museum of
Natural History, the later buildings of the
Presbyterian Hospital, the Skin and Cancer
Hospital, Bellevue Medical School, etc.

CORRESPONDENCE

Bellows Answers Butler

Editor AMERICAN ART NEWS,

Dear Sir:

The letter published in your issue of
April 19 from Mr. Howard Russell Butler,
vice-president of the National Academy of
Design, with its, at least, semi-official char-
acter and its official information, offers, it
seems, an excellent opportunity to make
of the debate which just now occupies the
minds of artists on important questions for
the future.

At the informal and unofficial meeting of
some of the members of the academy which
took place on March 4 last, and which since
has been so much discussed, there were
present some sixty-odd men, arbitrarily
invited with a view to getting together as
complete an attendance as possible of all
members who would be friendly to a radical
change, together with a sufficient repre-
sentation of the official and conservative
elements to insure an open and well
rounded discussion.

Vote on "Proportional Representation"

During the course of this discussion I
called for an expression of sentiment on
the part of the meeting on the principle of
"Proportional Representation," as opposed
to the principle of majority rule in the
selection of pictures. The vote was called
for twice by the Chairman, Mr. Child
Hassam. As the vote was only an expres-
sion of sentiment, no count was made, but
from the volume of yeas as against the
noes, there was no question as to the de-
cided preponderance of favorable opinion.
At least three-quarters to four-fifths of
those present voted yes. The phenomena
of this action resulted naturally from the
character of the attendance at this meeting
as explained above. This incident was un-
fortunately forgotten by several official
members present.

Mr. Harry Watrous, secretary of the
academy, later called on Mr. Jonas Lie,
secretary of the meeting, and asked to see
the minutes, which Mr. Lie readily opened
to him. As this vote was not a motion
Mr. Lie had neglected, or thought it un-
necessary, to include its record in the
minutes stated, and Mr. Watrous stated that
the board of control was satisfied that the re-
port of the meeting as sent out in pamphlet
form had misrepresented the facts in re-
porting as it did; that a "preponderant
majority of those present had voted in
favor of the principle of proportional rep-
resentation," this became then one of the
rather heated objections which the officials
immediately posted to the program of
reform, not believing that any considerable
body of opinion was so disposed.

The next object of the members so in-
terested was the invention of a mechanism
which would enable "Proportional Repre-
sentation" to be put into effect, to which
the committee appointed by the meeting
addressed itself, together with the organiz-
ing and presenting of many other greatly
needed changes in the academy.

Committee's Two "Oversights."

In the enthusiasm and haste which seemed
demanded by so encouraging a situation,
this unofficial committee was guilty of two
oversights which are defensible only as
mistakes, and which at present seem to
have been most unfortunate, especially when
considered from the use they were put to
by the protesting board of control. These
errors, for which the committee expects to
apologize at the proper time, were the use
of an official, instead of an unofficial, letter-
head in sending out these reports, in reality
an oversight on the part of one man; and,
secondly, the separation of the explanation
of the names appended to the document,
from the list of names, this separation giv-
ing the impression in a careless reading
that the names were signatory to the docu-
ment, whereas in reality, and as explained,
the names were only intended as a re-
port of those present. Had this explana-
tion only been repeated immediately before
the list of artists present, no misunder-
standing could have arisen. Outside these
two errors the report of the committee,
together with the plans proposed, was ac-
curate in detail as clear as possible, and,
in the opinion of many people, a perfectly
fair, sensible program, and one much to
be desired.

The committee was thoroughly anxious
for no quibbling to arise. They had hoped
that its proposals would be met by solid
argument or approval instead of the in-
nuendos of "misrepresentation," "Bolshe-
vism," and accusations of a silly desire on
the part of a minority to dictate. "Pro-
portional Representation" obviously does
not mean the dictation of a minority. It
means that minorities may have a right to
their proportion as large or small as their
opinions may be among the membership.
Mr. Butler Favors Academy Strengthening
Mr. Butler states that he has always been
in favor of academy reforms. Has any-
one ever known of a man who would not

subscribe to such a position? Nevertheless,
with all such claims, I am personally un-
aware of any genuine reform which has
taken place for many years—certainly none
within my own memory. Slight little
changes, giving the semblance of reform,
with none of the substance, are constantly
being bothered with.

Academy Has a Mission

To quote from Mr. Butler: "A National
Academy has a mission which I should say
is to endorse and emphasize the highest
standards in current art." All very well,
if you can get men to agree as to what these
standards are. The philosophers of the
ages have found this impossible and I doubt
if Mr. Butler or his confrères can settle it.

Mr. Butler further speaks of the "much
acclaimed dignity of the academy—its
necessary conservatism—its plans to take
up any new thing after it has become ac-
cepted"—that is, after the life has gone out
of it and it is no longer vitally useful or
important. That in times of stress like
these it should stay like the ostrich with
its head in the sand, fearful of what might
happen to its sacred prerogatives, it should
not therefore be a leader of men, a
forum for the voice of today, but of yester-
day, a kind of mausoleum for echoes, usu-
ally faint, of the dead past. Mr. Butler
feels that the mechanism of selection pro-
posed is a blow at the soul of the academy,
and so it is. The academy needs a new
soul in sympathy with the new soul we
hoped to see born in the world. As a
matter of fact, all that can be expected to
happen, however, as far as the exhibitions
are concerned, under the new plan, would
be the addition of some 20 to 30 or so
works, in each exhibition, not now found
therein, which some intelligent people would
be inclined to think might improve the
beauty, significance and variety of its dis-
plays, and represent on its walls the works
of important artists, not now popular
enough with academy majorities, but im-
mensely, enthusiastically popular with a
smaller, possibly more select, body of
academicians, together with a large appre-
ciation in the world outside.

Another objection found by the official
academy to the work of the "reformers"
was in the vote asked for by them and ap-
pended to the circular pamphlet. The vote
was called for purely as an expression of
opinion from members living outside of
New York, or who could not attend the
proposed meeting that we might know of
their sentiments and wishes, purely on these
grounds and without legal weight. They
were asked either to vote simply yes or no
on the many proposals, or to send in by
letter fuller expressions of opinion. Surely
no warm-hearted friend of progress could
object to such a request or the spirit in
which it was made. Nevertheless serious
criticism on this point is found in the of-
ficial bill of objections.

Hors Concours Restrictions

It is well known to the public that at
present academy membership entitles each
member to be well hung, with one work in
each exhibition. It is sometimes over-
looked that this very fact makes of the
academy a closed business corporation.
Much is made by the proponents of the
present system of the fact that only a pro-
portion, more or less, of its exhibitions are
made up of members' work—that so many
outsiders are generously accepted. This is
in reality rather meaningless, when ana-
lyzed from the point of view of the great
variety of works and the great variety of
excellent artists working in our country
today. The majority opinion in the major-
ity jury always succeeds in selecting out-
siders who do no violence, who more or
less are echoes of the works always dis-
played, while most of the body of strong
original workers, the men of fire, spirit,
significance, are left to shift for themselves
outside. Now, it is my decided opinion that
at least 50%, yes 75%, of the finest artists
in America are not only not members of
the academy but are not even welcomed on
its walls. Add this to the fact that some
of the best artists who are members think
the exhibitions so bad they are not willing
to display works therein, and we find some
reason for the large allotment of so-called
"dignity" and the small allotment of in-
terest and life which characterize year in
and out the exhibitions of the National
Academy of Design.

And now we are immediately met with
the cry: "Where are all these great artists
you speak of who never get in the
academy?" It is useless to show pictures to
the blind. A sufficient answer for the pub-
lic is the list of names of distinguished
artists who are never seen in the academy,
and especially a list of the younger men
and many of the fine old fellows who
have been rejected ad infinitum. We go to
a few dealers, the studios and the unofficial
exhibitions to find the life and interest of
present-day American work. If you ask
for such a list we will send it in. The
Luxembourg exhibition fortunately contains
30 or 40 such.

(Continued on Page 6)

LONDON LETTER

London, April 19, 1919.

"Sending-in" Day for the Royal Academy has brought its usual complement of canvases to Burlington House and rumor is rife as to the various artistic sensations in store this spring. What would have been perhaps the most striking picture of the show has been barred by the refusal of the government to sanction its exhibition. This is one of C. W. R. Nevinson's war pictures, showing, in his usual realistic style, the return of the wounded after an early morning encounter. The artist spares none of the horrors of warfare in this canvas, the mud, the misery, the death and desolation all are there, placed before the spectator with that unflinching truthfulness which is so great a characteristic of this painter. Though it is not to figure at the Academy, it is to be shown later on in the year at an exhibition which will be under government organization. A war picture which will be almost equally interesting, though in a somewhat different way, will be that sent in by J. S. Sargent, who has likewise been working at the front under the aegis of the government.

An Alsatian Exhibition

The end of this month will afford Londoners an opportunity of enlarging their knowledge of the work of the artists of Alsace-Lorraine for there will then open at the Goupil Galleries an exhibition of Alsatian art in aid of the Societe d'Assistance des Alsatiens-Lorrains, which has done so much excellent work of late in the relief of the inhabitants of the reconquered provinces. The Ministry of Fine Arts is co-operating in the project, to which Mr. R. R. M. See is acting as Commissaire General. The names of the committee number those of most of the leading figures in the world of art. The exhibits, which will include marbles and bronzes, in addition to paintings, are being brought over under military escort by the French official pantechnicons. Mr. Robert Witt, who is one of the committee members, has just been appointed vice-chairman to the National Art Collections Fund, the scope of which is likely to be considerably extended in the near future.

Art and Industry

A pamphlet issued in March by the Ministry of Reconstruction in connection with the establishment of the British Institute of Industrial Art is one of the most encouraging documents which has been published from official sources on the subject of art and industry in many a day. It outlines the provision for London of a permanent exhibition of British work of a high standard of design, craftsmanship and manufacture, and the organization of traveling exhibitions of a similar character. Definite means of bringing designers and art workers into direct touch with manufacturers and distributors are to be taken, and every phase of modern industrial art is to receive encouragement at the hands of the agencies which are to work in connection with the project. A bureau of information is to give foreign buyers full facilities for eliciting particulars as to the various artistic industries in which they may be interested and it is anticipated that much practical assistance will thus be afforded, both to producers at home and purchasers abroad.

Americans Advance Prices

There is no doubt that the bidding of American competitors was largely responsible for the fact that prices at the recent sale of the Mostyn Plays at Sotheby's soared even beyond expectation. The two copies of "Gammer Gurton's Needle," secured by Mr. G. D. Smith for £1,000 and £1,200, respectively, are to soon leave for the States and it would not be surprising if the "Thersites," bought by Mr. Sabin for £510, in competition with the Bodleian Library, which was unable to rise to so large a sum, were to follow them before long. It is obvious that the collection of early English books and MSS. is in considerable favor among American buyers just now, a fact which, from the point of view of our national collections over here, is going to act very seriously against home interests. The total number of 364 works realized altogether the sum of nearly £41,000, leaving all previous records far behind. The original price of many of the items was no more than sixpence!

Another record salesroom price, which deserves to be noted, is that of £31 an ounce given in the case of an octagonal Dublin cup of silver, sold at Christie's for a total sum of £159 to Messrs. Crichton. The maker of this cup was David King, the Irish silversmith of the early XVIII century. Particularly keen just now is the salesroom competition for old clocks, especially for those in going order. Even modern clocks have risen enormously in price of late, a fact which makes the bidding for antique examples all the more enthusiastic.

A recent interesting sale at Sotheby's was that of books and MSS., including a collection of papers relating to Samuel Pepys the diarist, and shedding considerable light on political events of the day, particularly on matters relating to the navy.

L. G.-S.

THE MICHEL LEVY SALE

The sale of the collection of old and modern oils, watercolors, pastels, drawings and sculptures, composing the collections of M. Michel Levy, to take place at the Georges Petit Galleries in Paris May 12 and 13 next, some illustrations of the notable pictures of which are reproduced on this page, is exciting wide interest in art circles both in Europe and America, as it is not only the first art sale of importance, with the possible exception of the recent Hoentschel sale in Paris (recorded elsewhere in the ART NEWS today), since the ending of the war, but will bring on the market an extraordinary number of examples of Watteau of the highest importance, as well as of other early and more modern and some English masters. The sale will be conducted by M. Lair-Dubreuil and Henri Baudoin as auctioneers, and with MM. Jules Feral and Marius Paulme as "Experts," and will draw a large and interested audience.

There are, as said above, a notable number of Watteaus, 14 oils and 30 or more drawings mostly in sanguine, all of the highest quality and importance, in the collection. These include, among the oils, the "Peasant Dance," "The Cascade," (with an engraving), the exquisite oval "Summer," the curious "Alliance of Music and Comedy," (with engraving), "The Clavecin," "The Adventurers," "A Musical Party," the amusing "Monkey" picture, "The Monkey Painter," "The Bivouac" and "The Encampment." It is needless to say that these will provoke lively competition, and the illustrations in the handsome catalog, which can be seen at the AMERICAN ART NEWS office, will well repay study.



DIANE CHASSERESSE

In M. Levy Sale

Hallé

Paris, May 12-13

But notable as are the Watteaus to be sold, there are also other pictures and drawings by men almost as famous, to interest. There are 4 superior examples of Bonington, the English painter who, like Lycidas, "died ere his prime," a beautiful "Mill" by Boucher, a good example of Adriaen Brouwer, "The Toper," two splendid portraits of "A Young Man" and an "Old Woman," respectively, by Chardin, with another charming portrait of a Child, "The Windmill," an exceptional Delacroix, "Hercules Between Vice and Virtue," in his best manner, a variant of Van Dyck's well known "Repose in Egypt," Halle's fine figure composition, "Love and Venus," one of the most graceful works imaginable; and another good example, "Diana the Huntress," a striking Jordaens "The Torch Bearer," a beautiful Pater "The Bivouac," one of the best examples seen in a long time, and a number of superior examples of the early French school.

The watercolors, pastels and drawings bear the names of such masters as Boudoin, Bonington, Boucher, (30—all drawings), Chardin (3), Clodion, Deshayes, Fragonard (8—all drawings, including the famous "Useless Resistance"), Gericault (2), Gillot (3), Greuze (2), Guardi, Halle, Huet, (4), Peronneau (2—Pastel portraits of Van Robais and Mlle. de Villette), Prud'hon, Robert (5), Tiepolo, G. B. (1) and, as said above, Watteau (30—all drawings).

There are sculptures by Antoine, Coyzevox, Carpeaux, and Houdon and several of rare beauty by other French sculptors.

This all too brief review will give some idea of the quality and interest of this collection, and the unusual importance that attaches to its sale, which will whet the appetite of collectors for the later sale, on May 26 and 27, again at Georges Petit Galleries, of the collections of the artist Francois Flameng, a review of which will be published next week.

HIGH BOOK PRICES IN LONDON

"An American, as expected carried off the bright particular jewel of the Lord Mostyn sale of early plays in London—Medwall's 'Fulgens and Lucrece'—by paying \$17,000. The great feature of this auction was the high prices brought by the work of men whose names mean nothing to the ordinary reader. It is pardonable never to have read even Medwall, for till recently the only known work of this writer of interludes was 'Nature,' one of the most ancient of morality plays. William Wager is so obscure that Sir Sidney Lee did not include his name in the Dictionary of National Biography, but his 'Enough Is as Good as a Feast' brought \$13,000. R. Wever, another all-but-unknown, wrote an interlude which brought very nearly \$4,000. "Age, scarcity, and historical importance create value in such items; witness the little 'Fedele and Fortunio' of 1585, author unknown, but the forerunner of 'Two Gentlemen of Verona,' which sold for \$15,100. Naturally, the Bodleian found that the \$1,800 it had raised to procure a coveted title did not prevent its going into other hands. Yet in such sales learned institutions have little to regret. They may feel terribly poor watching them, but they know that in the end the treasures gravitate by request or gift to public custody.—N. Y. Eve. Post.

De Witt Lockman's portrait of Sec'y Daniels, which he went to Washington to paint last month for the National Portrait Foundation, is said to be one of his best works, strong in modeling and an excellent likeness.



PORTRAIT OF A YOUNG MAN

Chardin

In M. Levy Sale, Paris.

"LUXURY TAX IN AMERICA"

Under the above heading "Le Cousin Pons" of Paris published in a recent issue the following:

"It [the American tax on art] has been voted and in its form is much harder than ours, as it exacts the payment of the 10% on all art works sold the day of the sale, without waiting for the day of the purchase payment. As few dealers in objects of luxury make their sales on a strictly cash basis, this provision has aroused such an outcry in the American art trade that it will doubtless be repealed.

All art objects are subject to this tax, with the exception of tapestries, rugs and a few other articles. But in contradistinction, to what is occurring in France, the 10% tax does not deal a mortal blow in America to the business in antiques and pictures.

In America it is a fact that purchasers of art works are few and of the highest order. They reckon in dollars what we reckon in francs, and therefore antique furniture and pictures can be sold there with sufficient profit for the tax to be borne with a smile. Moreover, it is only within the last fifteen years that real works of art are appreciated by our American friends, who formerly were only acquainted with copies, objects manufactured by the gross for their exclusive use.

In Paris, on the other hand, art objects can only be sold for francs, and to a very large number of art lovers, all of whom are looking for a bargain. Every object is subject to a preliminary tax of 17% at the auction rooms, and therefore when it reaches the public with the additional 10% luxury tax its price is increased 27%.

And yet, art objects are as important to France as articles of exportation as boot buttons at 10 centimes a dozen and 15 centime wine glasses are to the American trade.

And it is this source of exportation, one of the few remaining to us, that the luxury tax has come to kill in France, where its action is one of destruction."

[Note: This tax in France has been removed since the above was written.—Ed.]

Janet Scudder, who was here for a short time last year, returning to France last Autumn, has decided to remain abroad until next winter as she is doing some important art commissions.



L'Homme Aux Torches

Jordaens

In M. Levy Sale, Paris.

CLEVELAND

The double purpose of stimulating interest in industrial art and calling attention to the creative art instinct and skill of hand possessed by foreign-born Americans has been served by the "Homelands" exhibition which attracted thousands to the museum during April. A list of the countries contributing foreign-made handwork through their native sons and daughters included the new nations created by the war, Roumania, Poland, the British Isles, Italy, Russia, Armenia and Syria, Sweden, Hungary, Lithuania, Germany and Austria.

This month a display of work by local artists and craftsmen takes the place of the "Homelands" exhibit. Prizes have been offered by local friends of art to encourage the production of excellent work in every department and 30 bronze medals, given by Mr. John A. Penton, a local publisher, are to be awarded for the first time and hereafter given annually as a guide to purchasers of local art.

The jury of selection for the May exhibit comprises C. Howard Walker, Boston; Ellsworth Woodward, New Orleans; Geo. W. Eggers, Chicago, and Robert B. Harshe, Pittsburgh.

A case of French war medals, the gift of Maj. Lawrence Hitchcock, is one of the latest museum acquisitions. Each medal is in duplicate, showing both obverse and reverse, and the work is of extreme delicacy and beauty. In every design the unconquerable spirit of France is manifest.

Jessie C. Glasier.

A memorial window to the late Walter B. Gunnison, the first Principal of Erasmus Hall High School, Brooklyn, has been placed in the tower of the building and will soon be dedicated. Dr. Gunnison died Dec. 19, 1916. The design for the window was approved by the Board of Education and the Municipal Art Commission a year ago.

BELLOWS ANSWERS BUTLER

(Continued from Page 4)

"Good Sports" Don't Insist on Privileges

The generous members of the academy, the "good sports," stand ready to give up their free rights of exhibition their hors concours privilege. They are willing to stand by their work of today. They feel that under proportional representation one member of the jury at least will find their work worthy of display and this is sufficient. What a challenge to an artist who does not believe that even one man out of the thirty will feel that his work amounts to enough to be represented, and the thirty made up of a preponderate majority of sympathetic academicians. In practice this would not make a really revolutionary difference. In practice only the very worst of the red ticket atrocities would be excluded, but, to take their place and the place of the "padding" which nobody likes very much, we would have an opportunity to see the opinions and taste of the few unusual artists whose opinions do not coincide with the majority. This seems a rather mild demand to have around such fearsome protests.

Alphabetical Jury

It would seem that if a man has proven himself an acceptable, distinguished and capable artist in the opinion of the academy, and thereby has been elected to membership, he might well be considered as a capable judge of works of art and have the privilege of taking his turn as a jurymen. It has been found by experience, however, as Mr. Butler states, that some artists are very much better jurymen than others; that is, some men know "how to vote" and some don't. The difficulty is that the "how to vote" is open to discussion. The "good jurymen" in Mr. Butler's opinion, may be a "bad jurymen" in the opinion of some of the rest of us.

Further than this it would be perfectly easy, for cause, to impeach any member who obviously used his privileges for his own personal ends, which of course is never done now. Under "Proportional Representation," an artist's function as jurymen is much more personal and important. His whole credit with the profession is at stake. Not only is this the case, but the power of any one man under the proposed plan would be, on present averages, the choice of about 10 works by other artists than himself, once about every three years. It would not pay a man to "play his friends" if not worthy, and if his opinion is at variance with his peers, that is the very reason why he should have a right to his proportion in their expression. If a man is insane it should be legally known. Mr. Butler speaks as if there were a number of such in the present body. Maybe he is right.

"Proportional Representation"

The plan proposed by the committee is, as stated, a tentative experimental mechanism—quite elastic and open for the refinements of use. It is a possible touchstone for making the National Academy into a genuinely representative institution for the "best," and only the best example of all the forms of present-day expression. There are certainly questions in life which cannot be decided by majorities. It is usually one doctor who makes a discovery, one scientist who knows more of certain material than all the others together, and we want to see his evidence if we believe him a sane and distinguished man.

Now, Mr. Butler objects to the secretarial work involved, to the fact that a jurymen might have to do a bit of real labor. His other technical objection to that the mechanism comes from a failure to project its working principles in his imagination. In his letter Mr. Butler has written 1,900 words. As a juror he would be required to list from, say, 40 to 20 names and titles, or about, at most, 400 words in all.

Besides this Mr. Butler misses entirely the point that each member of the jury would choose as his special contribution among the works submitted to the jury only those which pleased him considerably. He would, under no circumstances, have pictures in his care with which he was out of sympathy or which he did not like. Over the pictures he did not like, but which were liked by others, he would have no control whatever. He would vary so often in his proportion, and in his turn be able to see his most favorite things by artists other than himself given a showing which, in his opinion, they deserved.

"Safeguarding the Academy"

I cannot see the slightest temptation for the formation of "political" groups under this plan, and even so, groups have a right to a unit opinion even as individuals have. The academy exhibitions would remain as conservative as its conservative elements, but in exact proportion to their members rather than conservative in toto.

Not Proper Revolutionary Method

It was well felt by the various members who interested themselves in gathering together the critical opinion among the academicians, that it was probably useless

to try to move so static an institution. Having no personal ends to gain, composed as it was of men well fixed in position and needing no additional prerogatives or official position, it was purely a manifestation of the creative instinct and the generous desire to try to do some good which started the ball rolling. It was felt that, if possible, no matter how hopeless the situation appeared at first, it would be better to use the academy with its position and prominence, in an effort to create a great and valuable tool, than to take the infinitely easier method of starting a new society and resigning from the old. It was felt that if a three-quarters majority could possibly be made to see the new light, a great and beautiful fact would be accomplished, and that the best in all schools would now be taken care of, life, interest, variety, spring into being. We wanted to line up the "progressives" against the "reactionaries," and we hoped that we would find a vast majority on the side of progress and vision. Of this we know not yet. We are so much for our mechanism as we are for the principle.

New Members Proposed

Among the several necessary programs which the meeting of March 4 called for was the election to membership of at least some of these "artists whose failure of election hitherto has been a standing reproach." It chose a list which in its judgment should be included, among the candidates, and it was favorably disposed to as many others as might be nominated in the regular procedure of business. The committee therefore took the trouble to go through the forms of nomination for some 16 men, namely: George Luks, John Sloan, Maurice Prendergast, Haley Lever, Rockwell Kent, Jerome Myers, Andrew O'Connor, Edmond Quinn, Charles Hopkinson, Boardman Robinson, Randall Davey, Leon Kroll, Van Deering Perrine, Arthur B. Carles, John McClure Hamilton, and Eugene Higgins.

It could readily have doubled or trebled this list with distinguished names in present-day painting had it felt it practical to do so—but what happened? As confessed in Mr. Butler's letter, these names were not voted for on their merits. A sufficient number voted against them for purely political reasons. The authorities went "gunning." These new men were of the generous constructive character, well known for their freedom of opinion; men who would be disposed to line up with the forces of change and progress; great artists maybe, but too dangerous just now, or, for that matter, at any time. Their names, to one familiar with American art, are surely among the finest. The spirit which worked positively against their election is the spirit which keeps the academy where it is today and where it intends it shall remain.

Besides these names the following were nominated by the general body, four of whom, George Elmer Browne, Chas. S. Chapman, John F. Folinsbee and John Russell Pope, were elected. Those failing of election were Ernest Albert (pres't Allied Artists), Martin Borgord, Roy Brown, Matilda Brown, Geo. M. Brustle, Geo. Wharton Edwards, Mary Foote, Howard L. Hildebrandt, Harry L. Hoffman, Frank T. Johnson, Norwood H. MacGillvary, Frederick J. Mulhaupt, Robert H. Nisbet, Arthur J. E. Powell, J. Massey Rhind, Henry Rittenberg, Cartanio Scarpita, Walter Ufer, Louis Vaillant, Edward C. Volkert, and Gustave Weigand. Through a special appeal of the solid body of sculptors Andrew O'Connor got in, although on the list of "tabooed" names. Could not we imagine an exhibition made up of this combined list of artists of national and international reputation which would easily outdo the academy? Last year, if memory serves, out of a long list of names not one was elected.

We are tired of the talk which mouths progress and sits tight. We are not yet tired of argument and discussion, but the time is coming for action and results.

Very truly yours,

Geo. Bellows.

New York, Apr. 28, 1919.

Interesting if True

"In the studios we hear—that Mortimer Bloch will shortly visit Chicago, where he will hold an exhibition of his paintings; that Jack Flanagan is making the illustrations for Henry Van Dyck's 'The Other Wise Man'; that Adelaide Lawson is interested in linecuts and has completed some fine specimens; that Guy Pene du Bois will discontinue writing art criticism for the Evening Post and will devote his time to painting; that Albert Sterner's 'Blue-Stocking' is a recent acquisition by the Metropolitan Museum; that W. G. Bowdoin, the art critic, is to be decorated by the French Government for his scholarly writings on French art; that a New Mexico landscape by Albert Groll has been presented to the Boston Museum."—Round the Town, N. Y. Eve. Globe.

CHICAGO

The annual exhibition of Swedish art is on at the Swedish Club until May 4. It includes watercolors, oils and sculptures by 38 Swedish-American artists and 117 out of 187 works sent in have been accepted and hung. There is a considerable list of awards, the first prize being a Victory bond of \$100 for the finest painting in oils, donated by the State Bank; a second prize, a \$50 Victory bond, is offered by the Club, a \$50 Liberty bond as the first prize for sculpture, a \$25 War Savings Stamp certificate as a first watercolor prize, and a similar certificate as the popularity prize are donated by Mayor Thompson. The winners of these awards will not be announced until the close of the show.

The Swedish Club is an interesting institution with a pleasant home atmosphere and a great impulse toward the encouragement of art. Its annual exhibition is always one of the big events of the art local calendar and the record of sales indicates the interest of its members in art. It is indeed the first club in Chicago to inaugurate the policy of holding art exhibitions and perhaps numbers among its members a larger percentage of capable painters than any other club in the country. In addition to its annual shows it has offered encouragement to art by arranging for the decoration of the main hall with historical frescoes, representing the great events in American history in which Swedish people have played leading parts.

The exhibition includes a number of good numbers, including examples of John F. Carlson, Alfred Jansson of Chicago, Birger Sandzen of Lindsborg, Kansas, Arvid Nyholm, Hugo Branquist, Charles E. Hallberg, Helge Anderson of Boston, Emil Gelhaar of Bethlehem, Pa., Hendrik Hillboom of Wallingford, Conn., Eric Carl Lindin of Woodstock, N. Y., Carl Rungius of Hartford, Conn., and Torey Ross of Chicago.

The jury of selection consisted of J. Wellington Reynolds, Gordon Saint Clair, Harry L. Engel, Arvid Nyholm and Hugo Von Hofsten. The first three chosen from outside the club also acted as the jury of awards.

A coming unique event will be an exhibition of work by local artists shortly to be hung in the lobby of the Chateau theatre. This is one of the new picture houses of the fashionable North Side and noted for its beauty and luxury and the spacious character of its lobby.

Karl Anderson is exhibiting at the O'Brien Galleries. There is much charm in his work. His color is always pleasing and the least intelligible of his works are not disturbing, while his portraits and studies of groups of figures are good to behold, yet always pervaded by a something mystical.

Weils Bust of Foch

Arthur Weil, the sculptor, whose work is often seen here has been the recipient of signal honors in the selection of his bas-relief of Marshal Foch by the Canadian Government to adorn the new Foch Bridge, to be presented to the Dominion by Dr. Clarence Webster. This work was an inspirational one created by the artist for his own satisfaction and its subsequent adoption by the Canadian Government came about through a visit of Dr. Webster where he discovered the work and recognized it as a fitting adornment for his monumental gift.

Old French Portraits Shown

Marshall Field and Co. are showing some fine old English portraits, among them one of Reynolds by himself. There are also two other Reynoldses of importance, and a Sir Peter Lely, together with other works of this period. At the same time an exhibition by six local artists is prominent for its balance and the taste displayed in its selection and arrangement. Three figure painters and three landscape painters are included, each represented with six canvases. Of these Joseph Pierre Birren represents the figure out of doors; Arvid Nyholm the figure men, and Ethel Louise Coe the Indian. Of the landscape painters Carl R. Krafft stands for romance and poetry; Frank C. Peyraud, realism, and Edward J. Holslag the industrial type of landscape wherein the works and achievements of man are suggested without the introduction of figures. Each of these painters is accomplished in his line and the show as a whole is most successful.

Another exhibition of local art which holds public interest at Field's is that of Charles Hetherington whose career as an artist began at sixty. Four years of study by himself, with Nature as his only teacher, have resulted in works which possess individuality and make up in feeling for whatever they may lack in technique. Some fifteen sales are reported, showing that this artist has touched a popular chord.

Mr. W. J. Young leaves for N. Y. in a few days to look over the work of some prominent Eastern artists. He will return in three weeks with material for exhibitions. Evelyn Marie Stuart.

BALTIMORE

A striking feature of the Charcoal Club's annual exhibition of Contemporary American Art at the Peabody Gallery is a collection of Andrew O'Connor's sculptures, which includes his "Portrait of an Old Man," a "Crucifix," "The Slave," "A Wall Memorial," two Sybils, "The Little Head Bent Down" and "She Dreams," all in marble; "The Virgin" and "Exile" in stone; head of Lincoln, portrait of Robert Loftin New; "Portrait of My Wife," "Mme. X" and "The Crooked Smile," in bronze, and a number of plaster casts, among them the first sketch of the doors, Vanderbilt Memorial, two fragments, "Justice" and "At a Tomb," Gen. Lawton, and "The Iron Worker."

These works have created a deep impression and are of especial local interest, owing to the fact that Mr. O'Connor has been commissioned to do Baltimore's Lafayette Memorial. This work is well under way and the pedestal of white marble has already been erected in Mt. Vernon Square, although the bronze will not be completed for a number of months.

Other sculpture in the show is by Rachel Hawks, whose "Goldfish Girl," a bronze, was the first work sold; Edward Berge, Hans Schuler, Joseph Maxwell Miller, and several other Baltimoreans.

The paintings maintain an excellent average, and while not in any way sensational, the show on the whole is admirably representative. The tendencies it displays are thoroughly sane and well balanced and no space was wasted on the bizarre and outre. Much to the surprise of everybody several pictures found purchasers the first week, the works sold being Paul Cornoyer's "Road to Cos Cob," and "Night at Cape Henry," by Charles A. Watson of this city.

Some of the more noteworthy exhibits are Marie de Ford Keller's portrait of Mrs. James Hamilton Scott of Richmond, a work of decided strength and beautiful tonality, a brilliant Chinese Still Life by Alice Worthington Ball, Gifford Beal's "Skating Races," George Bellows's "Moonlight Ride," two landscapes by Mary Butler, both free and atmospheric, lovely flower pieces by Maude Drein Bryan and her husband, Everett Bryant, respectively; Arthur Crisp's "Blue Cadet," Luis Mora's big "Somewhere in Arizona," a beautifully painted Indian subject, Irving Couse's two canvases, both, of course, of Indian subjects; Griffith B. Coale's excellent portrait study of his wife, his portrait of Dr. John J. Abel of the Johns Hopkins University, and a snow scene; Edward Dufner's "Margaret by the Window," Gertrude Fiske's "Old Homestead," Ben Foster's "Trout Brook," J. F. Folinsbee's "Across the River," Daniel Garber's "Evening Chores," C. W. Hawthorne's "Girlhood" and "Morning Sunlight," Erik Haupt's portrait of his father, Dr. Paul Haupt; McGill Mackall's decorative study for St. Luke's P. E. Church, Baltimore, a nobly conceived production; Louis Kronberg's "Grandmother," George Luks's exquisitely-toned "Round Houses," Jean McLane's "Justin W," Fred Wagner's harbor scene, Chauncey Ryder's "Pasture Road," four landscapes by H. D. Stitt, Gardner Symons's "Bend in the River," Grace Turnbull's "Organ Grinder," two interiors by Louise West, three fine studies of childhood, including a portrait of little Paul Bartlett Berge, son of Edward Berge, by Camelia Whitehurst; S. Edwin White-man's "Morning Sunlight" and "Foot Hills of the Berkshires," Charles Morris Young's "Silver and Grey," and Sarah Munroe's "Salamander" and "Girl Sewing."

Messrs. Frieske and Miller sent characteristic, if not important, works. Birge Harrison is represented by a typical work called "White Wings," Bolton Jones by an old-fashioned example, "Early Summer," Paul King by an agreeable interpretation of Autumn, Leon Kroll's "Building the Ship" has an element of individuality and John Connor's "Christ in the Wilderness" is endowed with deep religious feeling and subtle tonal harmonies suggestive of Puvis. One of the strikingly realistic portraits is that of Col. Sherlock Swann, postmaster of Baltimore, by Thomas C. Corner.

W. W. B.

MILWAUKEE

A festival of Wisconsin Art is now on to May 15. During this time the poets, musicians, actors, dancers, pantomimists, art-crafters, painters, sculptors and architects of various state organizations are contributing programs for the festival. The Milwaukee Art Institute is bringing about a symposium of the arts where equal emphasis is given each medium of expression. From time to time various museums and institutes of art have held annual exhibitions to the representative arts, but this is the first time all the arts have been brought together. Great interest has been felt in the success of the undertaking, and a report of the festival has been asked by various art magazines and museums.

During March a "three man" exhibit, representing Eliot Clark, George Elmer Browne and Walter Griffin was held here.

INNESS PAINTINGS

GEORGE H. AINSLIE
615 Fifth Avenue
at 49th Street
NEW YORK CITY

P.&D. COLNAGHI & OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters.
Experts, Valuers and Publishers.

**144-145-146, NEW BOND ST.,
LONDON, W.**

Cable Address, COLNAGHI, LONDON.

Warwick House Ltd.

45 EAST 57th STREET
NEW YORK

Announces an exhibition of rare

**Antique French Furniture
and Objets d'Art
of the Louis XV & Louis XVI
Periods**

held in conjunction with

Messrs. Henry Symons & Co.
of London

XVIII CENTURY PORTRAITS

An important collection of 500 paintings
made over a period of twenty years by a
Connoisseur including fine examples by

Gainsborough	Romney	Reynolds
Raeburn	Beechey	Allan Ramsay
Gilbert Stuart	Opie	Northcote

is now for sale by private treaty and can
be viewed at

THE PEMBROKE GALLERIES, Ltd.
81 Park Street, Bristol, England

Write for photographs and full particulars

HENRY SCHULTHEIS CO.

American and Foreign **PAINTINGS**

Uptown Galleries
425 Fifth Avenue at 38th Street
Telephone Vanderbilt 2287

Downtown Galleries and Framing Dept.
142 Fulton Street
Telephone Cortlandt 2477-2478

PROVIDENCE

By courtesy of the French Government and of Yale University the School of Design has secured an exhibition of the work of Jean-Julien Lemordant to open at an early date. On April 30 M. Lemordant delivered a lecture in French on "Rodin" in Memorial Hall.

At the studio of Walter Francis Brown there was recently seen an important canvas which featured the R. I. State House as seen from a tall office building. In the foreground there is a glimpse of the steam trains entering the city. The smoke from the train has been utilized in a curling pattern to unite the composition.

W. Alden Brown.

Mrs. Jenny D. Rice-Meyrowitz has just returned from the South, where she was called early in December by illness. Her many friends here will learn with regret the loss of her mother, Mrs. B. L. Delony, who died March 18 at her home in Little Rock, Arkansas.

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

**ANTIQUE TAPESTRIES
EMBROIDERIES**

**VELVETS
FURNITURE**

BUFFALO

The exhibition of Handicrafts and Industrial Arts at present in the Albright Gallery includes the best American latter-day art and design work now employed by almost every known industry, and demonstrates the most interesting methods of teaching design in order that the use of art in industry should be commercially profitable. Examples of such art from every part of the country are shown and Buffalo is conspicuously represented in every room. Ceramic work is so widely used as an architectural adjunct that it entails special consideration from an industrial point of view, nor is the artistic side neglected. The examples shown illustrate a variety of work, both useful and decorative. The pottery and porcelain by Mrs. Adelaide A. Robineau have character and charm. Mrs. Dorothea W. O'Hara is represented by several pieces, admirable in shape and decoration. Mrs. Warren O'Hara has given much thought to various forms of artistic industry. She is a director of the National Society of Craftsmen, and has influenced a high standard in production in other ways than by her own example. The Pewabic and Moravian Potteries and the Greenwich House all are well represented by beautiful examples. The decorative sculpture by John Gregory calls for especial attention for its great sincerity and understanding of technical requirements.

The wood carvings by I. Kirchmayer, Karl von Rydingsward and Conrad Scalpechi are admirably conceived and carried out. There are so many beautiful and artistic creations in this collection that only can they be appreciated and enjoyed by many visits.

"Bobbie" Van Boskerck Injured

The many friends of Robert W. Van Boskerck, the artist and raconteur, will be gratified to know that while still confined to his bed he is convalescent from a relapse, following a serious accident on March 14 last, when he was knocked down by an auto when crossing Fifth Ave., from the Union Club, of which he is an old member. Mr. Van Boskerck barely escaped with his life, as the auto passed over his legs, and the chauffeur did not stop, so that the artist lay prone for some little time before he was picked up and taken, first, into the Union Club, and thence to his Sherwood studio, where a doctor and a night and day nurse were in attendance for some weeks. He ventured out too soon and had a bad relapse but, as said above, is now happily recovering.

Galitzin-Simpson

Miss Frances Simpson Stevens, one of the first women to become identified with the "futurist" movement in Rome, was married Apr. 19 last to Prince Dimitroff Nicholaievitch Galitzin, whose father, the late Prince Galitzin, was formerly Prime Minister of Russia. The prince and his bride started at once for Cala. and Japan on their way to Vladivostok, where the prince has a naval command. Miss Stevens, who was born in 1893, is a descendant of Thomas Welles, first Governor of Conn. She is a graduate of Dana Hall, Wellesley, Mass., and studied art in this city, Spain, France and Italy. Some of her work was shown in the Armory Exhibition. Miss Stevens was an enthusiastic worker in the Red Cross Auxiliary, and was, at one time, a pupil of Robert Henri.

Ten Eyck Is No "Geevee"

Editor, AMERICAN ART NEWS,
Dear Sir:

Mr. Ten Eyck, although he lives in the "Geevee" Ward, is evidently not a "Geevee," for his tone is courteous. For answers to his questions addressed to me through your columns I refer him to the "Fresh Eye" column in a future number.

Charles Vezin.

Yonkers, N. Y., April 29, 1919.

PHILADELPHIA

There has been presented in the Penna. State Legislature a bill authorizing the Governor of the State to appoint an art commission consisting of five citizens who shall serve for three years without pay, and who shall have power to approve of all works of art that may become public property, or advise against the acquisition of such works by gift or purchase, to pass judgment on the design of all erections of a public character, bridges, buildings, memorials, etc., and to exercise a general supervision over plans for municipal development and adornment, the aim and scope of the body being probably somewhat similar to that of the Federal Art Commission in Washington. The bill abolishes the act of 1907, creating the Phila. art jury.

Never in the history of this Commonwealth was such a guiding hand more needed as the art commission proposed in this bill. The interstate bridge crossing the Delaware River at Phila., and the development of certain lines of communication in cities of the first class, together with the numbers of war and peace memorials that are sure to be part of the adornment of those avenues or boulevards, should be subject to the critical scrutiny of a body of men qualified by broad and ripe culture, if we are to be saved from the tender mercies of the tombstone and monument merchant.

Victory Loan Decorations

Victory Loan street decorations give life and color to several localities not usually noticeable for attractive surroundings in the center and suburbs of the city. Replicas of the winged "Nike," personifying "Victory," the outstanding feature of the scheme of decoration south of the City Hall in Broad St., have been used effectively in other centers of loan activity in Lower Broad St. and West Phila. Municipal art of this kind is a pretty fair criterion of the degree of advancement of the ideals of a community in the direction of a "City Beautiful." It seems to be realized here to a considerable extent, although not quite as much as in the "Avenue of Fame," the setting of a G. A. R. celebration in the same place some years ago. The figure of Victory, seemingly suggested by the famous marble of Samothrace, is sufficiently imposing in itself, but "someone has blundered," and has mounted a nondescript little bird, presumably an eagle, at the feet of the statue, quite beautifully gilded, but absolutely out of proportion with the rest of the composition. The color of the rays of a huge sunburst arranged on the facade of the building back of the statue, is red instead of golden, and strongly suggests Russian Bolsheviki. The effect of a multitude of small cheap flags fluttering on the horizontal lines from pole to pole is not happy, but the Venetian masts with the national ensigns of the Allies are very successful features of the general scheme of decoration. Little Carnac Street, the abode of various small clubs, such as the Sketch and Plastic is also the scene of a loan drive. Clouds of bunting of every nation of the Allied powers float over head; fronts of the club houses bear painted canvases as decorations. Artists are daily painting posters in the open air for the entertainment of the public bond buyers, and a pair of menacing cannon guard the entrance to the street. It is a gay little carnival in Bohemia with a lining of real American patriotism.

Justly deserved was the compliment offered to Prof. Miller in the reception at the Art Club, Apr. 5. Appreciation of the services of such a man in raising the standard of quality in the applied arts in a large industrial center as we have here, could hardly be better shown. Professional men in many walks of life were present to greet him; artists, journalists, members of the Bar, directors of art museums, and instructors in art schools. There was a happy little speech of acknowledgements from the host.

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS d'ART

Vernay

Old English Furniture—Old
English Pottery—Old Eng-
lish Glass—Old English Sil-
ver—Old English Pewter.
Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

**Old and
Modern Masters**

668 Fifth Avenue New York

S. T. SMITH & SON

**OLD MASTERS
PASTELS**

37 Duke Street, St. James', London

ESTABLISHED 1790

Telephone Plaza 6093

EMILE PARES
—APPRAISERS—

Importer of Antiquities and
Art Objects --- Tableaux

20 East 55th Street - New York
Paris—11 Place du Palais Bourbon

The Corner Art Shop

137 East 57th Street New York City
N. W. Cor. of Lexington Ave.

OBJETS d'ART

Paintings, Engravings, Etchings, Glass
Pewter, Sheffield Plate, Silver
Antiques and Curios

Proprietors

EMIL F. BEGIEBING

JOHN SHOPE

**PAINTINGS
ETCHINGS and
MEZZOTINTS**

THE BELNORD ART GALLERIES

556 AMSTERDAM AVE. NEW YORK CITY

One of Carl Rungius' large, important Moose pictures which he painted from sketches made in Alaska, has been purchased by a N. Y. collector.

ART AND BOOK SALES

Hoentschel Paris Sale

At the Georges Hoentschel sale in Paris, March 31 last, the paintings, pastels and sculptures sold, with artists' names, titles, buyers' names, valuations and prices, were as follows:

No.	Artist	Title and Buyer	Val. Francs	Price
1, 2.	N. L. D.	"Portrait of a Man," "Portrait of a Woman" (XVIII century), 30 cent. x 25, Jansen	800	1,800
3, 4.	French School	"Portrait of a Man" (XVII century), 70 cent. x 58, Jansen	3,300	4,400
5.	French School	"Portrait of a Man" (XVIII century), 58 cent. x 45, Paulme	2,000	4,400
6.	French School	"Portrait of a Young Girl" (XVIII century), 58 cent. x 48, Bernheim jeune	4,000	4,700
7.	French School	"Portrait of a Prince in Costume of a Marshal" (XVIII century), 2 m. 50 x 1 m. 9, Barthelemy	12,000	9,000
8.	Boucher	(Attributed to), "The Monkey Artist," 81 cent. x 65, Trabuco	8,000	17,100
9, 10.	Casanova	"The Embarkment," "The Camp" (2 decorative pendants), 1 m. 18 x 1 m. 41, Jansen	8,000	10,500
11.	Chardin	"Still Life," 43 cent. x 47, Albert Flament	4,000	4,700
12.	Coyppel	"Portrait of an Abbe," 1 m. x 79 cent. Monier	8,000	7,600
13.	De La Porte	"Musical Instruments," 41 cent. x 78, Brunner	4,000	2,100
14.	De La Porte	"Still Life," 45 cent. x 56, Lasquin	2,000	1,500
15.	Lagillier (School of)	"Portrait of a Man," 74 cent. x 60, Jansen	4,000	1,650
16.	Le Moine	"Mythological Composition," 45 cent. x 65, Paulme	5,000	5,300
17.	Oudry	"The Fox and the Grapes," 96 cent. x 77, Max Dearly	10,000	7,600
18.	Perronneau	"Portrait of a Child," 51 cent. x 41 (sold for 77,000 at the Jacques Doucet sale, June, 1912), Paulme	60,000	49,500
19.	Raeburn	"Portrait of Sir Henry Monro," 1 m. 40 x 1 m. 02, Davis	12,000	9,000
20.	Sir Joshua Reynolds	"Portrait of a Man," 85 cent. x 65, Menginou	12,000	6,200
21.	Rigaud (Studio of)	"Portrait of C. de Toulouse," 1 m. 38 x 1 m. 05, Paulme	8,000	7,000
22, 23.	Robert, Hubert	"La Terrasse," 50 cent. x 92, "La Fontaine," 50 cent. x 92, Josse Gouffu	50,000	78,000
24.	Hubert, Robert	"The Meeting," 1 m. 36 x 1 m. 57, Guiraud	25,000	28,100
25.	Rosalba (School of)	"Old Man," "Young Woman" (Pastels), 46 cent. x 36, Menginou	5,000	2,500
27, 28.	Tiepolo, G. B.	"Allegories," "Two Prophets" (decorative sketches), 41 cent. x 28, Gradt	10,000	7,300
29, 30.	Tiepolo, G. B.	"Allegories" (sketches for ceiling), 44 cent. x 33, Jacques Seligmann	15,000	41,000
31.	Tiepolo, G. B.	(Attributed to), "Mythological Composition" (sketch), 50 cent. x 70, Paulme		7,000
32.	French School (XVIII century)	"Allegorical Composition," 85 cent. x 1 m. 60 (sold for 2,500 at the J. Doucet sale, May, 1906), Stettiner		3,950
33.	French School (XVIII century)	"Group of Cupids," 67 cent. x 74, Jansen	2,000	2,500
34.	French School (XVIII century)	"Cupids and Vase," 40 cent. x 1 m. 18, Renouard		5,000
35.	French School (XVIII century)	decorative compositions, "Women and Cupids," 40 cent. x 1 m. 20, Trabuco	12,000	25,000
37, 38.	French School (XVIII century)	"War," "Music," 1 m. 48 x 1 m. 74, Trabuco	10,000	13,700
39.	French School (XVIII century)	"Arts and Sciences," 1 m. 35 x 58	5,000	7,000
40, 41.	Dutch School (XVIII century)	"Vases Filled With Flowers" and "Birds," 2 m. 60 x 1 m. 83, Remion	15,000	24,000
42.	Lajoue (School of)	"Fountain," decorative painting, 95 cent. x 1 m. 25, Jansen	2,000	4,000
43.	Leriche (Attributed to)	"Decorative Panel," 1 m. 81 x 84, Maurice Feuillet	8,000	6,500
44.	Italian (XVI century)	"Life-size Bust" (bronze), 79 cent., Canessa	20,000	16,000
45, 46.	French (Louis XV period)	two marble busts, "Bacchus," "Goddess," 47 cent. x 24, Bernheim jeune	10,000	16,000
47, 48.	French (early XVIII century)	allegorical statues, "Painting," "Sculpture," 1 m. 80, Stettiner	40,000	40,200
49, 50, 51, 52.	XVIII century	life-size female statues, "Torcheres" (plaster), 1 m. 70, Jansen	50,000	61,000
53, 54.	Early XVIII century	"Two Torcheres," female statues (terra-cotta), 1 m. 56, Jacques Seligmann	20,000	15,000
55.	Ming Dynasty	"Gilded Bronze Statue of Kwannin," 40 cent., Burcq	7,000	11,600
56.	Ming Dynasty	"Red Lacquer Seated Figure of Kwannin," 80 cent., Stettiner	12,000	8,000
57.	Kwan-si, Japan	"Bronze Figure of Miroku," 1 m. 10, Burcq	25,000	15,500
Total				frs. 592,600

Curtis Art Objects Sale

Historical blue and white Staffordshire pottery, lustre ware, European porcelain and miscellaneous European, Mohammedan and Far Eastern art objects collected by the late Thomas E. H. Curtis, sold at Anderson Galleries, Tue. aft., Apr. 22, brought a total of \$3,344.

A large Dresden porcelain plaque, painted by Richard Wehsener, went to A. F. Carr for \$120; an early XIX century Staffordshire platter, 18 in. long, went to W. R. Hearst for \$115; and, an elaborate gold and blue tea set, Severes, 1806, was purchased by Miss M. Green for \$76.

Charles S. Smith and Others Picture Sale

Some 160 pictures, for the most part oils, from the collections of the late Charles Stewart Smith and several estates and a few private owners, were sold at auction by Mr. Thomas E. Kirby of the American Art Association in the Plaza Ballroom, Thurs. and Fri. eve., Apr. 24 and 25 last, for a total of \$193,945—a good result, and one that rather surprised the trade and collectors.

The first session, Apr. 24, brought a total of \$36,730 for 84 numbers. The attendance was fair, the bidding not spirited and many bargains were obtained. The highest figure was \$2,800, paid by C. W. Kraushaar for "A Fantasy," by Fantin-Latour. An example of Fritz Thaulow, "A Brittany Village," and a good example, brought \$2,600 from Mr. J. Stevenson.

First Session

No.	Artist	Title	Buyer	Price
1.	Herrmann, Leo	"The Cardinal's Refreshment," 10x7, Bernet, agt.		\$190
2.	Berne-Bellecour	"In the Service of His Country," 13½x8½, W. Burnett		120
3.	Mauve, A.	"On the Dunes," 6½x10, M. Trowbridge		210
4.	Gilbert, Alfred	"Landscape," 9x12, Bernet, agt.		90
5.	Corot	"Paysage," 5½x15½, Dr. Riefstahl		90
6.	Rico, M.	"River Landscape" (Panel), 13½x9½, A. Schmoll		400
7.	Vibert	"The Smiling Cardinal," 10½x8½, Bernet, agt.		250
8.	Corot	"Portrait d'une Femme," 6½x11½, Dr. Riefstahl		170
9.	Bonheur, Rosa	"Fawn," 16x6½, A. Schmoll		210
10.	Henner	"Tete De Femme," 12x9½, Seaman, agt.		1,000
11.	Jacque	"Poultry at Home," 14½x10½, Bernet, agt.		1,000
12.	Daubigny, C. F.	"Marine," 7½x16, John Levy		225
13.	Corot	"Riviere A Ermenonville," 13½x9, Knoedler & Co.		1,450
14.	Rico, M.	"In Venice," 14x9½, Knoedler & Co.		350
15.	Blakelock	"Night of the Full Moon," 6½x13, A. Guarino		215
16.	Wyant	"Edge of the Woods," 16x12, A. Harlow		230
17.	Davis, C. H.	"Autumn," 12x18, Seaman, agt.		170
18.	Inness, Geo.	"Landscape at Durham, Conn.," 12x18, J. D. Brown		525
19.	Blommers, B. J.	"Dutch Home Life" (Watercolor), 14x19, John Levy		170
20.	Guardi, F.	"View in Venice," 10x8, S. Frank		150
21.	Amorosi, A.	"Portrait of Filippo Ricci," 10x9½, F. J. Black		100
22.	Weissenbruch, J. H.	"Evening in Holland," 12½x19, C. Fliermans		625
23.	De Bock	"Landscape with Cattle," 11x17½, C. W. Kraushaar		550
24.	Mauve, A.	"The Pensioner," 13x17, A. A. Healy		270
25.	Neuhuys, A.	"Amusing the Kitten" (Watercolor), 14½x18½, A. A. Healy		375
27.	Von Wierusz-Kowalski	"The Cavalcade," 18½x8½, J. Stevenson		320
28.	De Neuville	"The Headquarters Flag," 18x15, Bernet, agt.		600
29.	Yates, Ford	"Landscape," 14x18, A. Schmoll		35
30.	White, John Blake	"Sweetmeats" (Watercolor), 19½x13½, F. Fontana		100
31.	Harrison, Birge	"Street Scene at Night," 16x20, C. J. McDonough		100
32.	McCord, G. H.	"Winter Twilight in New England," 13x21½, Clapp & Graham		130
33.	Inness, Geo.	"Sunburst, Montclair," 16½x24	Withdrawn	
34.	Fantin-Latour	"Summer Idyl," 15½x22, C. W. Kraushaar		2,800
35.	Cazin	"Landscape," 13x16½, J. Stevenson		1,450
36.	De Bock	"Landscape After a Shower," 14½x22½, M. H. Remick		230
37.	Pissarro	"Le Port de Rouen" (Famouth), 13½x26½, Durand-Ruel		275
38.	Weissenbruch	"On the Farm," 15½x23½, Leo Kaufmann		275
39.	Neuhuys	"The Home Dressmaker," 22½x13½, Holland Galleries		850
40.	Daubigny, C. F.	"Landscape with River," 15x26½, J. D. Brown		600
41.	Harpignies	"Bords D'Une Riviere," 21½x17½, Holland Galleries		925
42.	Ribarz	"Le Belfroi De Chateldon; Auvergne," 18½x24, R. Sitzer		120
43.	Worms, J.	"The Message," 24x19½, Clapp and Graham		425
44.	Jacque, C. E.	"Eventide," 24½x20½, Knoedler & Co.		1,300
45.	Jacque, C. E.	"The Close of Day," 26x22, Bernet, agt.		500
46.	Van Marcke	"Cattle and Landscape," 16½x22½, Seaman, agt.		1,500
47.	Bouche	"Landscape," 21½x28½, A. A. Healy		500
48.	McCord, G. H.	"At Magnolia, Massachusetts," 25x20, Robert Frese		200
49.	Kost, F. W.	"The Driftwood Gatherer," 22x28, Mrs. F. Wood		230
50.	Heyden, G. B. (Attributed)	"Street Scene in Holland," 12½x17½, Karl Freund		140
51.	Van de Velde, A.	"Winter Amusements" (Panel), 14½x20, Karl Freund		220
52.	Du Jardin, Karel	(Attributed), "After the Chase," 19x24½, Major S. Knight		100
53.	Van Avercamp, H.	(Attributed), "Winter Carnival Scene," 17x29, Karl Freund		450
54.	Roselli, Matteo	"Portrait of a Child of the Strozzi Family," 28x22½, W. A. Burnett		135
55.	Lelienbergh, C.	(Attributed), "Landscape," 25x31, C. Fliermans		60
56.	XVIII Century	"Landscape with Figures," 20½x31½, W. A. Burnett		55
57.	Peale, Chas. Willson	"Portrait of a Lady," 26½x21, Seaman, agt.		200
58.	Unknown	"Portrait of Madam Rachael Phillips Levy" (Oval), diameter 25½ in., F. W. Snow		200
59.	Vanderlyn, John	"Portrait of a Lady," 27x21½, Lans Shop		240
60.	Chappel, Alonzo	"Portrait of President Andrew Jackson" (Oval), 30x25, G. Frank Muller		100
61.	Inman, Henry	"Portrait of a Gentleman," 30x25, A. Schmoll		560
62.	Frothingham, J.	"Portrait of George Washington," 30x25½, Kleinberger Galleries		825
63.	Dearth, Henry G.	"Woodland Landscape," 16x30, E. I. Huntington		320
64.	Dougherty, Paul	"Mid-Island Gorge," 20x30, A. J. Harlow		140

65.	Dewey, Melville C., "Evening—Marshes of Essex," 25x33½, R. Hyman	170
66.	Bogert, G. H., "The Storm," 28x36, W. A. Burnett	150
67.	Ethofer, T. J., "The Antiquarian," 38x22, W. H. Williams	210
68.	Dupré, Julien, "La Vache De La Ferrière," 32x26, A. D. Gumpert	320
69.	Troyon, C., "Cows in a Wood," 21½x29, V. Keogh	1,150
70.	Dupré, Jules, "Le Crépuscule," 32½x40, Seaman, agt.	775
71.	Dupré, L. Victor, "Landscape at Nightfall," 24½x39, Karl Schon	350
72.	Thaulow, Fritz, "Village in Brittany," 29x36½, J. Stevenson	2,600
73.	Paradise, John, "Portrait of Bishop John Henry Hobart," 36¼x28¼, G. Frank Muller	60
74.	Chase, Harry, "New York Harbor," 24x42, W. A. Burnett	125
75.	Hitchcock, Geo., "The Dunes, Holland," 27½x46, H. Edge	90
76.	Dunlap, Wm., "Portrait of George Washington," 36x28, Seaman, agt.	90
77.	De Hoog, Bernard, "Dutch Interior with Figures," 43¼x49½, Leo. Kauffmann..	325
78.	Pieter Neefs The Elder, "Interior of a Flemish Cathedral," 21x32½, Satinover Galleries	280
79.	Van de Sande-Bakhuyzen, J. J., "Cows at the Ford," 30½x41½, H. W. Lloyd...	790
80.	Bunce, Gedney W., "Sunset, Venice," 55½x34½, Seaman, agt.	350
81.	Bogert, Geo. H., "Mid-Summer Evening, Venice," 36x55, A. D. Gumpert	275
82.	Leys, Baron H. J., "Figure Composition; A Ceremonial Procession," 31½x67¼, Bernet, agt.	200
83.	Monnoyer, J. B., "Flowers and Fruit," 50x66, John Bossert	600
84.	De Hondcoeter, M., "Ducks and Chickens," 40x50, Bernet, agt.	1,350
Total		\$36,730

Second Session

There was a large audience at the second session Fri. eve., April 25, when Rembrandt's "John the Baptist," from the Charles S. Smith estate, reproduced in the April 19 issue of the ART NEWS, was sold to the Kleinberger Galleries for \$60,000. The bidding on this picture was unusually animated. An initial bid of \$30,000 was made by Knoedler & Co., which was quickly raised by \$5,000 bids to \$45,000, and then by sharp increases of \$1,000 to \$60,000 when the auctioneer's gavel fell.

The picture is said to be one of the ten earliest paintings by Rembrandt in this country and has been in collections of the Lord Palmerston, the Rt. Hon. W. Cowper Temple at Broadlands, the Lord Mount Temple, and has been exhibited at the Royal Academy, 1876, and at the Hudson-Fulton Exhibition, N. Y., 1909.

The second highest price of the session, \$9,100, was paid by Mr. John Stevenson, Jr., for "The Gleaners," by Jules Adolphe Breton, a large canvas, (40¾ in. h. x 31 in. w.), purchased by the owner from the late Samuel P. Avery, Sr., and also reproduced in the ART NEWS of April 19. "Environ de Ville D'Avray," by Corot, (20½ in. h. x 33¾ in. l.), the property of Mr. Harold Somers, went to Bernet, agent, for \$7,000. "The Rapids, Sister Islands, Niagara," by William Morris Hunt, (30 in. h. x 42 in. l.), considered the artist's masterpiece, the property of the estate of the late William Macbeth, who purchased it from the daughter of the artist, was bought by Mr. Bernet, agent, for \$6,000.

The 76 paintings sold at the session, the majority of which, including the Rembrandt, came from the Smith estate, brought a total of \$156,315, making a grand total of \$193,045 for both sessions.

No.	Artist	Title	Buyer	Price
85.	De Cuivillon, R.	"The Pet Dove" (watercolor), 10½x7½, J. C. Williver		\$20
86.	Lessi, Tito	"Monks Chanting" (watercolor), 11½x7½, P. Thompson		40
87.	Von Pettenkofen, A.	"Marche en Hongrie," 5½x9, Kleinberger Galleries		230
88.	Domingo, F.	"Portrait of an Old Man," 7½x5½, J. C. Williver		90
89.	Domingo, F.	"Spanish Inn," 7½x6, J. C. Williver		320
90.	Meissonier, J. L. E.	"The Trumpeter; Louis XIII," 9½x7½, John Levy		2,500
91.	Charlemont, E.	"The Message," 9x7½, Bernet, agt.		625
92.	Delacroix	"Death of Polonius," 10½x7½, Mr. Riefstahl		575
93.	Jacque	"Ducks," 5½x8½, S. Putnam		375
94.	Guardi, F.	"San Giorgio Maggiore," 9x6½, Kleinberger Galleries		1,850
95.	Israels, J.	"Meditation," 8½x11½, Kleinberger Galleries		1,350
96.	Dupré, Jules	"Cottage Landscape With Figure," 8x12½, C. W. Kraushaar		1,375
97.	Ziem, Felix	"Venice" (watercolor), 8½x12, Knoedler & Co.		330
98.	DeCamp, A. G.	"The End," 7½x11½, E. Denison		170
99.	Bargue, Chas.	"Arab at Prayer" (black and white crayon drawing), 12x8, John Levy		400
100.	Diaz	"Boys and Dogs in Autumn Woods," 9½x12½, Bernet, agt.		1,750
101.	Achenbach, A.	"Seascape," 12x16½, H. C. Smith		225
102.	Millet, J. F.	"Still Life: Vase of Flowers," 13½x11½, Seaman, agt.		500
103.	Diaz	"Reading the Decameron," 16x13, Bernet, agt.		1,100
104.	Passini, A.	"Cavaliers Gardant Des Chevaux," 14x10½, Knoedler & Co.		800
105.	Rico, Martin	"Palazzo Bragadin, Venice," 13½x8½, B. Allen		1,050
106.	Dupré, Jules	"Landscape at the Waterside," 9½x12½, John Levy		1,800
107.	Van Marcke, E.	"Cows in Pasture," 9½x12½, Bernet, agt.		800
108.	Troyon, C.	"Sheep at Rest," 10½x8½, B. Allen		575
109.	Chaplin, C. J.	"The Bather," 16x10, L. Elwyn		675
110.	Leloir, L. A.	"The Flute Player" (watercolor), 13½x9½, Walter Blackman		75
111.	Knaus, L.	"A Mountaineer," 16½x10½, Holland Galleries		450
112.	Maris, J.	"Bricksheds Near Arnheim," 6½x15½, C. Fliermans		200

113.	Constable, J., "Landscape," 10½x14, Seaman, agt.	525
114.	Weissenbruch, J. H., "Dutch Landscape," 10½x14½, C. W. Kraushaar	475
115.	Boughton, Geo. H., "Daughter of the Knickerbocker," 14x8½, S. Putnam	190
116.	Wyant, A. H., "Moonlight," 12x16, G. Fuerth	160
117.	Inness, "The Winding River, Morning," 11x16½, Bernet, agt.	600
118.	Rousseau, Theo., "Landscape With Town by the Sea," 9½x16, Kleinberger Galleries	1,150
119.	Inness, "Autumn Landscape," 12x18, Henry Reinhardt	1,850
120.	Dupré, Jules, "Marine," 11½x10½, Kleinberger Galleries	525
121.	Van Marcke, E., "Cows at the Well," 13½x17½, C. W. Kraushaar	2,250
122.	Monticelli, A., "Woodland Symphony," 15x18, Bernet, agt.	625
123.	Schreyer, Adolf, "The Lonely Road," 16½x29, Bernet, agt.	1,000
124.	Weissenbruch, J. H., "Riverside Landscape," 11½x17½, C. W. Kraushaar	300
125.	Harpignies, H., "Landscape; Late Afternoon," 12½x15, Arlington Galleries	1,350
126.	Gainsborough, "Landscape, the Cart," 13½x18, Seaman, agt.	1,250
127.	Raffaelli, J. F., "On His Way," 15½x18½, F. Snow	210
128.	Lépine, S. V. E., "A Street in Paris," 15x18, Bernet, agt.	725
129.	Courbet, Gustave, "Marine," 15x21½, Seaman, agt.	1,100
130.	Van Marcke, E., "The White Cow," 15½x19½, Clapp & Graham	2,100
131.	Ziem, Felix, "Venice," 15½x22½, B. Allen	800
132.	Vibert, J. G., "Caught in a Storm" (watercolor), 21x14½, H. C. Smith	175
133.	Kever, J. S. H., "Meal Time," 22½x19½, Clapp & Graham	375
134.	Weissenbruch, J. H., "Landscape at Evening," 20x15½, Holland Galleries	2,100
135.	Harpignies, H., "Un Vieux Pont," 17½x12, Bernet, agt.	485
136.	Stark, James, "Heath Scene With Peasants," 16½x22½, Seaman, agt.	625
137.	Jacque, Chas. E., "Landscape With Cattle," 16½x24½, Holland Galleries	750
138.	Thaulow, Fritz, "The Winding River," 15x22, L. E. Ellis	1,000
139.	Monticelli, A., "Golden Autumn," 19½x21½, McDougal Hawkes	320
140.	Boudin, E., "Venice," 18½x25¾, C. W. Kraushaar	1,950
141.	Diaz, "Wood Interior, Fontainebleau, the Fagot Gatherer," 23x18½, Bernet, agt.	1,850
142.	Gainsborough, "Portrait, a Young Man," 17x13½, Seaman, agt.	2,600
143.	Gainsborough, "Portrait, Richard Brinsley Sheridan," 23x19½, Bernet, agt.	2,200
144.	Rembrandt, "John the Baptist," oval, 25½x19½, Kleinberger Galleries	60,000
145.	Cazin, J. C., "Harvest Field at Eventide," 20x23½, Seaman, agt.	3,600
146.	Courbet, G., "Peasant Girl and Cattle," 20x24, C. W. Kraushaar	1,150
147.	De Neuville, A. M., "The Flag of Truce," 23¾x29½, Holland Galleries	2,525
148.	De Neuville, A. M., "Reconnaissance de General Ducrot," 22½x29¾, H. C. Smith	2,100
149.	Boughton, G. H., "Leaving Home," 30x25, M. Tannenbaum	275
150.	Boughton, G. H., "The End of a Maying," 31x25, B. Allen	325
151.	Detaille, E., "Calling the Roll of Prisoners," 21½x33, John Levy	2,700
152.	Corot, "Environs de Ville D'Avray," 20½x33¾, Bernet, agt.	7,000
153.	Harpignies, "Landscape With Figures," 22¾x32, Clapp & Graham	2,400
154.	Clays, J., "On the River Escaut, Evening," 23¾x35½, Arlington Galleries	1,600
155.	Hunt, Wm. M., "The Rapids, Sister Islands, Niagara," 30x42, Bernet, agt.	6,000
156.	Breton, J. A., "The Gleaners," 40¾x31, John Stevenson, Jr.	9,100
157.	Munkacsy, M. De, "The Pharisee," 47½x34¾, Henry Schultheis	500
158.	Bouché, L. A., "Landscape with Sheep, Twilight," 39x46, Mrs. S. Knight	1,125
159.	Doucet, H. L., "After the Ball," 55x37½, Wm. A. Burnett	500
160.	Van Marcke, E., "Cattle on the Plains," 56x79, Knoedler & Co.	3,600

Brooks Books and MSS Sale

The sale of rare books and MSS., the stock of the late Edmund D. Brooks, of Minneapolis, was continued at the Anderson Galleries on the aft. and eve. of Thu., Apr. 24, and concluded on the aft. of Fri., Apr. 25, with a grand total of \$20,434.85 realized.

The leading price, \$2,250, was paid by George D. Smith for No. 579, a collection of letters and MSS. of Charles Lamb, bound together, with Locker and Bixby book-plates. No. 545, "Endymion," Keats, (London, 1818), first edition, presentation copy from Keats to his friend William Haslam, went to the same buyer for \$860, who also paid \$807.50 for No. 877, Thackeray's MSS. notebook on "The Virginians."

Other interesting items sold were:
No. 651, "The Essayes Or Morall, Politike and Militaire Discourses of Lo," Montaigne (London, 1603), first edition of the first English translation. Smith, \$360.

No. 435, original unpublished holograph "Journal for 1754, From the First of March," by Thomas Gray. Smith, \$310.

No. 400, collected set of the works of Henry Fielding (London, 1742-55), 16 vols., all first editions. Scribner's Sons, \$305.

No. 802, thirteen autograph MS. poems by Stevenson, some considered unpublished. Smith, \$305.

No. 878, original autograph MS. of Thackeray's unpublished poem, "What Might Have Been" (n. d.). Smith, \$256.

No. 517, collected set of Ireland's picturesque views (London, 1790-1800), 8 vols., all first editions. Scribner's Sons, \$255.

No. 565, original typewritten MS. of Kipling's "The Miracle of Purun Bhagat," Smith, \$255.

No. 723, "The English Dance of Death," illustrated from the design of Rowlandson, also "The Dance of Life," illustrated by Rowlandson (London, 1815-17), 3 vols., first editions. Smith, \$250.

No. 493, collected set of the works of James John Hissey (London, 1884-1910), 12 vols., first editions. G. A. Baker & Co., \$225.

No. 527, collected set of the writings of Henry James (London, v. d.), 24 vols., first and other editions. C. Walters, \$215.

No. 763, twenty-five autograph letters written by Mary Wollstonecraft Shelley to Leigh Hunt or to Mrs. Hunt, between 1817-39. Smith, \$205.

No. 768, "The Spectator" (London, 1789), 8 vols., Mrs. Piozzi's copy. Smith, \$210.

Rare Americana Sale

A collection of rare Americana, including material relating to Confederacy and the Civil War, was sold at Heartman's on the morn. of Apr. 25, and a total of \$1,870 obtained.

No. 64, "The Rights of the British Colonies Asserted and Proved," James Otis (London, 1766), went to Laporte for \$105; No. 88, a conference with John Cotton held at Boston (London, 1646), went to L. C. Harper for \$55; and No. 55, "Remarks on a late protest against the appointment of Benjamin Franklin as agent for this Province" (Phila., 1764), to Mr. Barton for \$30.

The Koopman Collection Sale

The Koopman collection, comprising antique furniture, tapestries, porcelains, and other art objects, was sold at Clarke's on the afts. of Apr. 23-26 inclusive, and a total of \$24,960 obtained.

No. 322, an early XVII century Flemish tapestry, "The Siege of Pisa," 4 ft. 7 in. x 3 ft. 5 in., was purchased by Louis Green for \$1,000, the highest price of the sale.

Other interesting items sold were:

No. 474, XVI century Flemish tapestry, "Queen of Sheba," 12 ft. x 7 ft. 3 in. Herts Bros., \$625.

No. 333, set of four XVIII century French overdoors, with painted panels, representing the "Four Arts." Leone Ricci, \$500.

No. 472, six early English side chairs, covered in old XVIII century Flemish tapestry. Miss Harriet Johnson, \$390.

No. 305, XVIII century mahogany Hepplewhite dwarf sideboard, 4 ft. 6 in. l., 25½ in. w. Miss M. C. Warren, \$300.

No. 52, two Louis XV iron garden armchairs, painted in polychrome colors. Mrs. John Ringling, \$200.

No. 52a, Louis XV iron settee, to match preceding. Mrs. John Ringling, \$150.

Gunter Autographs and MSS. Sale

Autographs and MSS., Part II of the collection of C. F. Gunther, sold at the Anderson Galleries, Mon. aft., brought a total of \$5,054.55.

The feature of the sale, No. 258, original autograph MS. of Tennyson's "Maud," was sold to George D. Smith for \$1,990. No. 27, letter from Robert Burns to his intimate friend, Robert Cleghorn (Oct. 25, n. y.), went to Order for \$525.

Other items sold were:

No. 71, contemporary engrossed copy of the 13th Amendment of the Constitution (Emancipation Proclamation). T. F. Madigan, \$335.

No. 202, Orderly Book of Col. Hugh Hughes, Deputy Quartermaster at Fishkill from January, 1872, to May 28 of same year. E. Scott, \$225.

No. 283, letter from George Washington to His Excell. Gov. Clinton (Phila., Nov. 27, 1793). J. F. Drake, 205.

No. 284, letter from Washington to Col. Marshall (Phila., Jan. 2, 1796). Smith, \$200.

No. 282, letter from Washington to the Marquis de Lafayette (N. Y., Nov. 28, 1783). Drake, \$177.50.

Seldom has there been held in this city an exhibition as successful in point of sales and number of visitors as that of Aston Knight's landscape show at the Scott & Fowles Galleries. Few of the 22 oils shown remained unsold. Now that the war is over, it is the artist's intention to sail next month for his French home at Serquigny, on the River Risle, Normandy, France, where he painted a number of the works sold in this country since his return here in 1915.

HENRY REINHARDT & SON

Old and Modern

PAINTINGS

New York

565 Fifth Avenue

Chicago

536 S. Michigan Avenue

Paris

12 Place Vendome

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' EXHIBITION CALENDAR

CINCINNATI MUSEUM ASSOCIATION, CINCINNATI, OHIO.—Twenty-sixth annual exhibition May 24, throughout the summer. Exhibits to be delivered by May 5.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Mrs. St. John Alexander Exhibition Galleries, 5 W. 47 St.—A group of antique paintings from Europe. Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31. The evolution of French art. As arranged by M. de Zayas. May 3-24.

Art Alliance of America, 10 E. 47 St.—Graphic arts. To May 24.

Babcock Galleries, 19 E. 49 St.—Paintings by Henry R. Poore. To May 5.

Bourgeois Gallery, 668 Fifth Ave.—Annual exhibition of modern art. To May 26.

Braus Gallery, 2123 Broadway.—Paintings by American artists. To May 10.

Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. Drawings by Frank Mura. To May 10.

Old laces and embroideries. To May 31.

Buccini Studios, 347 Fifth Ave.—Small paintings on silk in tempera. May 12-Oct. 1.

Decorative art screens. May 12-Oct. 1.

Canessa Galleries, 1 W. 50 St.—Greek, Roman, Gothic and Renaissance objects. During May.

The City Club, 55 W. 44 St.—Etchings by a group of artists. Extended to May 10.

Civic Club, 14 W. 12 St.—Caricatures. To May 12.

Columbia University.—Avery Architectural Library.—Roosevelt memorial exhibition. May 9-June 4.

Daniel Gallery, 2 W. 47 St.—Annual watercolor exhibition. To May 14.

Richard Dudensing & Son, 45 W. 44 St.—"Hell," a painting of a Western scene by William R. Leigh. May 5-17.

Durand-Ruel Gallery, 12 E. 57 St.—Recently imported paintings by Monet. To May 17.

Ehrich Gallery, 707 Fifth Ave.—Paintings by Gilbert Stuart. To May 12.

Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.

556 Fifth Ave.—Paintings donated to American Red Cross. May 5-10.

Drawings by Rockwell Kent (Under the direction of Mrs. Albert Sterner). Beginning May 6.

Kingore Galleries, 24 E. 46 St.—Paintings by Curtis Moffat. To May 10.

John Levy, 14 E. 46 St.—American and foreign paintings. To May 10.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American artists. To May 8.

Exhibition American Federation of Arts and the College Art Association. May 10-24.

Maddowell Club, 108 W. 55 St.—Four groups of artists. To May 11. Last display in Galleries.

Hotel Majestic Art Salon (Under the direction of Dr. Fred Hovey Allen)—Paintings by contemporary American artists. May 5-June 5.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. The Courbet Centenary exhibition. To May 18.

Milch Galleries, 108 W. 57 St.—Recent American sculpture in bronze, wood and terra-cotta, for the town and country house, the grounds and garden. May 5-17.

Montclair Art Museum, Montclair, N. J.—Exhibition by a group of contemporary French painters. To May 18.

Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists.

Musmann Gallery, 144 W. 57 St.—Etchings, colored etchings, pencil drawings and pen drawings by John T. Arms. To May 15.

New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints."

The Paint Box, 43 Washington Square.—Paintings by C. E. Polowetski. Through May.

Parish House of the Church of the Ascension, 12 W. 11 St.—Paintings by contemporary American artists. To May 21.

Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. May 11-Sept. 15.

Rehn Gallery, 6 W. 50 St.—Contemporary American artists extended to May 10.

Henry Reinhardt & Son, 565 Fifth Ave.—National Association of Portrait Painters. To May 5.

Van Cortlandt Mansion, Van Cortlandt Park.—Loan exhibition of Sheffield Plate by The Colonial Dames of the State of New York. From May 9.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway.—Exhibition of watercolors and industrial art designs. To May 15.

Y. W. C. A., 127 W. 136 St.—The works of Mary Howard Jackson, sculptor. Sat. and Sun., May 3-4.

CALENDAR OF AUCTION SALES.

American Art Association Galleries, 6 E. 23 St.—Rare Japanese color prints, including many fine examples of Hiroshige and other masters, being Part II of the important collection of the connoisseur, Judson D. Metzgar, Moline, Illinois. May 15-16.

Antique Chinese porcelains, cloisonne enamels, bronzes, European ceramics, "Salmagundi Mugs," and bric-a-brac, belonging to private collectors, and an important collection of Elkington's Cristofle reproductions of notable foreign museums. May 8-9 Exhibition May 5 to date of sale.

Anderson Galleries, Park Ave. and 59. Street.—A choice collection of books, dealing with the history of the Western Hemisphere, particularly rich in works on the American Revolution and the War of 1812, the Buccaneers and Indians, travel in Canada, the Middle and Far West, Mexico, the West Indies, Central and South America. May 5-6, afts. Library of the late E. M. Boyle of Phila., including his famous collection of books by and about Byron. May 7-8, afts.

Clarke's, 5 W. 44 St.—The authentic and valuable collection of Gothic and Renaissance furniture, sculptures, also paintings, rare bric-a-brac, etc., removed from the Spanish Art Galleries, 734 Fifth Ave. May 6, 7, 8, 9 and 10, at 2.30 each day, afts.

AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 Street.—An interesting collection of books on America, the library of the late E. M. Boyle of Phila., including his well known collection of Byroniana. To date of sale, May 5-6.

Library of English literature from London; books consigned by Francis P. Garvan, alien property custodian; and other collections. Opens May 5. To sale dates, May 13-14.

Household furnishings, from the residence of Mr. Frank McKee of Great Neck, L. I., and Mrs. John McM. Warner of Philadelphia. Opens May 5. To sale dates, May 9-10.

A collection of prints and original drawings. Opens May 10, to sale date, May 19.

Spanish paintings. An unusual and striking collection of paintings, portraying Spanish scenery and incidents of Spanish life by prominent Spanish artists of the modern school. Opens May 10. To sale date, May 20.

What Is "Pennellitis"?

The question of what the new words "pennellizing" and "pennellization" mean is up for discussion in the local art world, and the general opinion seems to be that they indicate a state of mind that a community or an association gets into when it enjoys the weekly detraction of its own and, "suffering fools gladly," is delighted that it has a common scold on its hands or in its midst, being thankful for the same, in all humility. This condition differs from the familiar affliction called "pennellitis," which affects individuals and makes them endow their opponents, or those whom they are attacking, with their own ignorance, exhorting them therefore: i. e., id est, e. g., exempla gratia, when one suggests that a well-known art organization should "consult a Rand McNally map of Philadelphia" when, to that valuable association and others, and the city officials it has stimulated, the city owes an elaborate series of improvement maps and parkway and boulevard studies, begun over fifteen years ago and covering all phases of civic embellishment, this fact, of course, being unknown to the one suffering from "pennellitis" whose only recourse for information is the ing crudity of a commercial map in order to learn the esthetic lay of land of his own city. Naturally "pennellitis" is first cousin to "ostrichitis," wherein omniscience is assumed through a blind head-in-the-sand refusal to look at the obvious facts. Pleasant weather we are having, these balmy spring days!—H. M. W. in Phila. Public Ledger.

Blind Artist Lectures

Lieut. Jean-Julien Lemordant gave the last of his talks on French Art Monday last, at the house of Adolph Lewisohn, 881 Fifth Ave. His subject was "The Genius of France and the Spirit of Sacrifice as Exemplified in the Lives of Her Artists and Soldiers."

Venetian Decorative Arts Sale

Venetian and decorative art, collected throughout Italy and produced by artists and artisans among Venetian refugees, promoted by the "Associazione per il Lavoro," under the auspices of the Ex-Premier Luigi Luzzatti and the Italian Embassy at Washington, were sold at Silo's art galleries this week. The proceeds of the sales are to be devoted to the funds for re-establishing the pre-war industry of Venice.

At the first session, Mon. aft., a total of \$9324 was realized. The feature of the session, No. 195, a carved cupboard, was sold to Leonella Perara for \$300.

Other items sold were:

No. 33, wrought iron candlestick. Leonell Perara, \$250.

No. 44, five painted Venetian chairs, with damask seats. Mrs. C. W. Feigenspan, \$210.

No. 65, two old wrought iron candelabra. G. W. Richardson & Co., \$160.

No. 102, two old decorated latquer vases. Mrs. Frederick Housman, \$120.

At the second session, Tue. aft., a total of \$12,500 was obtained. The leading price, \$360, was paid by Mrs. Frederick Housman for No. 253, an antique wrought iron gate.

Other items sold were:

No. 237, old decorated red lacquer Venetian desk. Mrs. C. W. Feigenspan, \$300.

No. 249, Venetian cut velvet spread. H. J. St. Cyr, \$290.

No. 369, antique carved inlaid Florentine centre table, with octagon-shaped top. Mrs. S. B. Shaw, \$180.

No. 267, walnut octagon-shaped tea table. Mrs. Reginald de Koven, \$145.

At the third session, Wed. aft., a total of \$18,100 was realized, making a grand total of \$39,934 to date.

The top price of the session, \$500, was paid by Jules Bache for No. 448, an antique carved walnut cupboard table.

No. 554, decorated Venetian secretary cupboard in green lacquer, with serpentine front. Mrs. W. S. Davis, \$470.

No. 449, old Italian XVI century walnut cabinet desk. Mrs. W. L. Davis, \$375.

No. 518, painted Venetian table desk. Mrs. C. W. Feigenspan, \$300.

No. 541, antique wrought iron and copper water font and stand. E. C. Hoyt, \$60.

No. 472, antique Italian marqueterie and ivory inlaid drop-front secretary. H. P. Villa, \$250.

At the fourth session, Thursday afternoon, a total of \$15,200 was obtained, making a grand total for four sessions of \$55,134, with a further total of the two sessions of yesterday and today yet to be added. The full grand total will be given next week.

The sale made an auspicious opening for the new spacious and handsome Silo Galleries, at Vanderbilt Ave. and 45 St., which were thronged with a mondaine assemblage all through the sale.

The results obtained at the remaining sessions of the sale will be given in the next issue.

Haig Etchings Sale

A collection of etchings by Axel Herman Haig, together with a few prints by Dicksee, Sadler and Doré, formed by John Bolland, was sold at the American Art Galleries on the eves. of Tue. and Wed. of this week.

The first session brought a total of \$5,085.50. The top price, \$640, was paid by James F. Drake for No. 84, etching, "Interior, Burgos Cathedral," Haig, 1893, signed artist's proof, 27¼ in. x 17¼ in.

Other etchings by Haig sold, with date, size, buyer's name and price were:

110. "Mont St. Michel," 1882, 34¼x24¼, John Stevenson \$360

87. "In the Aisles, Chartres Cathedral," 1881, 10x24¼, H. Blank 225

115. "Morning of the Festival," 1880, 21x12¾, G. Towne, agt. 205

48. "Interior, Durham Cathedral," 1893, 24½x17¼, Frederick B. Lovejoy 195

35. "Church of St. Francis, Assisi," 1903, 19x24, F. Meder 185

31. "Cefalu Cathedral," 1901, 28¼x18¼, H. Blank, 170

113. "Moish Archway, Toledo," 1884, 14¼x8¾, A. A. Crosby 100

102. "Limburg on the Lahn," 1886, 34¼x24¼, Campbell Art Co. 90

The second session brought a total of \$5,930, making a grand total of \$11,015.50 for the sale. The leading price of this session, \$510, was paid by C. W. Kraushaar for No. 207, "The Vesper Bell," Haig, 1879, 21¾x12¾.

Other Haig etchings sold were:

143. "Portals of Rheims Cathedral," 1892, 24¼x18, F. Meder \$440

193. "Toledo; Interior," 1908, 23¼x15¼, Knoedler & Co.

146. "A Quiet Hour," 1880, 21¼x12¾, C. W. Kraushaar 220

162. "Interior, St. Mark's, Venice," 1897, 24¼x17¼, Knoedler & Co. 160

198. "Ulm Cathedral," 1902, 21¾x14¼, A. A. Crosby 150

176. "South Aisle, Burgos Cathedral," 1907, 27x18, H. Blank 140

174. "Segovia, Spain," 1891, 24¼x34, Knoedler & Co. 135

132. "The Palatine Chapel, Palermo," 1904, 27x18¼, Mr. Costello 110

159. "St. Jerome Cloisters, Bellem, Lisbon," 1906, 26¼x18, H. L. Briggs 105

189. "Street Scene and Cathedral, Chartres," 1889, 22¼x13¼, Knoedler & Co. 100

PAINTINGS

BY
American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue—40th Street—New York City

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

MODERN PAINTINGS

Exhibition by American Artists
Every Fortnight During the Season

THURBER ART GALLERIES

American and
Foreign Paintings

75 EAST WASHINGTON STREET
CHICAGO, ILL.

ANDERSON
ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign
American PAINTINGS

Clarke's
5 West 44th St.

NEW YORK CITY

Announces an

Extraordinary Sale by
AUCTION

Closing the New York Branch
of the

Spanish Art
Galleries

The Authentic & Priceless Collection
garnered from Historic Chateaux and
along unbeaten paths in the remote
corners of old Spain during the last
twenty years could not be re-assembled
under existing conditions, either for
love or money.

The MUSEUMS of the UNITED STATES
and the PRIVATE COLLECTORS

will have the opportunity of a lifetime
to acquire genuine specimens from the
II Century to the XVIII Century.
Immense variety

INCLUDING
RARE BROCADES, EMBROIDERIES
AND EARLY SPECIMENS IN
SILK WEAVINGS, GOTHIC SCULPTURES
AND PAINTINGS, BEAUTIFUL
BYZANTINE ENAMELS AND A
SPLENDID VARIETY OF GOTHIC
AND RENAISSANCE FURNITURE.

Removed from the New York Branch,
734 Fifth Avenue, to the Clarke Gal-
leries for convenience of sale.

EXHIBITION OPENS

Wednesday, April 30th

SALES BY AUCTION

May 5, 6, 7, 8, 9, 10

Each Afternoon at 2.30 P. M.

Illustrated Catalog on Application
Price \$1.00

This Sale Will Be Conducted By
MR. AUGUSTUS W. CLARKE

OPEN AIR PAINTING

Criticisms by Geo. W. Maynard, N. A.

Address 3321 Giles Place

Kingsbridge, New York City

WITH THE ARTISTS

The last reception of the season for The Woman Painters and Sculptors Association was recently given by Helen Watson Phelps at her Sherwood studio. A large number of members attended and discussed art interests. The Association plans to entertain the delegates from the American Federation of Arts at the Fine Arts Gallery on May 17, during the convention at the Metropolitan Museum.

Two examples of the work of Alice Judson were sold at the recent exhibition held at the Hotel Bossert, Brooklyn; "Noontime at Noank," a charming, colorful work, and "Morning in Venice," equally attractive. The purchaser was Mr. H. M. Gilder.

Gaetano Capone has returned from New Orleans, where he went to paint landscapes and garden subjects. He also painted a courtyard scene there for a N. Y. collector. While in the South he received much praise from the press for the quality of his work.

Ethel Heaven Hamilton recently completed two successful watercolor portraits for a resident of Toronto. At her studio, 96 Fifth Ave., she is at work upon a portrait of a young girl.

August Franzen, who was in a hospital for some weeks, owing to an operation on his knee, the result of a fall more than a year ago, has returned to his Gainsborough studio where he has resumed work.

At his Gainsborough studio, Colin Campbell Cooper, after spending almost all of last year painting range finders and doing other war work, has now resumed painting and is at work upon an important creative composition of romantic design. He has also begun a portrait of a man.

Maurice Braun, who has made Cala, his home for several years, was married last month in San Diego to a N. Y. woman who had also traveled to the Pacific Coast with the intention of making it her home. The artist, it will be remembered, gave a successful exhibition of his work this winter at the Babcock galleries.

Elliott Daingerfield, who was seriously ill for two months last winter, has recovered and resumed work at his Gainsborough studio. Several of his canvases, painted at his North Carolina mountain home last summer and autumn, have been sold to collectors. He has about completed a composition, "The Madonna of the Fields."

Mr. Daingerfield, lately spent a few weeks at Atlantic City with his daughter, who is recovering from appendicitis. He has had a successful winter, having sold a number of his recently painted pictures.

Emma Lambert Cooper sold several of her recent landscapes and compositions at her Gainsborough studio this winter. Among them were "Old House at Westport," and "A Side Porch."

At his studio, 96 Fifth Ave., Granville Smith has sold several of his small pictures. He is at work upon another series of these attractively sized canvases which have all the poetry, beauty and rare quality of his larger works.

Constance Curtis gave a tea at her Van Dyck studio last week to the board members of the Art Workers' Club and the models who had posed for her during the season. Many of the pictures for which the girls sat were on view.

The Womens' Painters and Sculptors Association was recently entertained by Mrs. John Hays Hammond at her residence, 9 E. 91 St. British and Belgian patriots gave interesting talks and poems, and incidentally a number of books, "The Avenue of the Allies and Victory," written by Alfred Noyes with a colored illustration by Childe Hassam, were sold for the benefit of the Art War Relief.



Summer School at Chester Springs
Chester County, Penna.

S. Montgomery Roosevelt is painting a large and important canvas 9x11 feet, an allegorical work, "The Battle Cry of Freedom," inspired by the lines: "As He died to make men holy, let us die to make men free." In all there are twelve life-size figures. At the right is the figure of Christ, clad in a white robe, and about the shoulders is a red velvet mantle. At His feet are two worshippers. In the center of the canvas is a nude Magdalen throwing herself on the bosom of an older woman. The other figures represent various symbolical entities and in the background is a lake, with mountains in the distance on which are numerous wooden crosses. When the work is completed it will be shown at a Fifth Ave. gallery before it is placed in the country house for which it is being painted.

At her Carnegie Hall studio, Jane Freeman has had an unusually active winter painting portraits. One of her latest is a presentment of an English aviator. There is also a portrait of a young girl in a white gown cleverly painted.

William S. Cotton spent last summer, autumn, and the greater part of the winter, painting at Newport, returning only recently to N. Y. He has taken a studio in the Hotel des Artistes, where he will paint until the late spring.

Frank Townsend Hutchins will return to his summer home, "Mill House," in Silvermine, Conn., next week, after spending some time in Pinehurst, N. C., where he completed portraits of Miss Katherine Bowman of Plainfield, N. J., Mrs. Walter Hagen and Mrs. James Standish of Detroit. His painting "Recompense," shown in the Winter Academy, has just been sold in Richmond.

James Weiland's Victory Loan poster, which is now shown in a Fifth Ave. window, depicts "The Signing of the Armistice," and contains portraits of the four signers—Generals Foch, Wyland, Rhodes and Admiral Wemyss.

J. M. Lichtenauer showed last week at 566 Fifth Ave. a three-quarter length, recently completed, seated portrait of Mrs. Frederick E. Tanner in evening dress. His portrait of Brigadier General Palmer E. Pierce is in the Victory Loan display in the Guaranty Trust Co.'s window. The "Old Seventh" was in Gen. Pierce's brigade in France. The artist will leave for his summer home at Greens' Farms, Conn., May 5 next, to remain until Nov. 1.

Mrs. Theresa F. Bernstein-Meyrowitz and her artist husband have returned from a trip through Florida and the orange growing country. They visited St. John's River, Jacksonville, and St. Augustine. The young artists were away during the month of March.

May Fairchild's plans for her new Rhinebeck School of Landscape Painting are about completed. She expects to open the school about June 15 and will have classes in outdoor work, portraits in oil and miniatures. John F. Carlson, who will come over from Woodstock, N. Y., will criticize once a week, and Frank S. Chase will teach two mornings of the week. Mrs. Fairchild will conduct the classes in miniature painting.

Walter Ufer, who has had a studio at 96 Fifth Ave., during the winter, has moved temporarily to the Salmagundi Club, where he will remain for a short time, pending his leaving for his Southern studio at Taos, N. M.

F. S. Church has recently proved himself an author of ability. A series of stories in which he introduces birds, animals and men will shortly appear in one of the leading magazines, with illustrations by his pencil. At his Carnegie Hall studio Mr. Church is painting some of his attractive bird and animal subjects, among them "The Listeners," showing a young girl in a blue gown on a beach with a group of flamingoes. These birds have been an especial study with the artist for nearly thirty years, and he paints them with knowledge and sympathy.

The Pennsylvania Academy
of Fine Arts

The Oldest Art School in America

Broad and Cherry Streets, Philadelphia

Open-air instruction. Healthful location. High, rolling land. Beautiful and historic scenery. Ideal for artists. Tennis courts, croquet grounds, etc. Large and commodious dormitories and studios, electric light and running water. Board (including tuition) \$10.00 per week and upward. NOW OPEN. Experienced faculty. Limited number of students. Reference required. Write for circular.

D. ROY MILLER, Resident Manager
Chester Springs, Chester County, Penna.

ESTABLISHED 1900

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the
"Old Masters" are to be
found in our galleries at all
times. Notable and rare ex-
amples are constantly being
acquired by us. Paintings
purchased from us are always
exchangeable at the full
purchase price.

ON VIEW Paintings
Engravings, Auto-
graphs, Busts, Statuettes, etc.

relative to

AMERICAN HISTORY

Bonaventure Galleries

601 FIFTH AVENUE, NEW YORK

near 48th Street

AMERICANS

FERARGIL

24 East 49th Street

Heraldic Researches

made and information given as to family
descendancy. Established facts very often
surprising; ancient lineage;—connection
mostly having gone lost. Retracing of an-
cestors and establishing of rightful escut-
cheons with co-operation of applicants
guaranteed. Armorial designs and artis-
tically executed in watercolors. Scientist
is of European birth and school and him-
self of old descendancy. Apply to Heraldic
Specialist, c/o of American Art News, 15 E.
40 St., N. Y. City.

ARTISTS' CARDS

FOR RENT—Two attractive bungalows on
the water front at Provincetown, Mass.
All modern improvements. Address:
Mrs. Phelps, 161 E. 71 St., N. Y. City.
Tel. Rhineland, 621.

Collector Buys Modern Americans

Mr. W. J. Johnson has purchased recently
through the Macbeth Galleries, to add to
his collection of paintings by American
artists, two fine canvases: "A Day in June,"
by Willard L. Metcalf, recently shown and
favorably commented upon in the "Thirty-
Thirty" show, and "A Joyous Day in
Spring," by Charles H. Davis, typical and
one of his best efforts.

Eastern Arts Ass'n Convention

The Eastern Arts Association held a con-
vention at the Hotel McAlpin through
last week. The American Museum of
Natural History arranged to keep open
house for the 1,000 delegates expected.
They were given the opportunity of seeing
the museum's collection. This was the
first of several art conventions planned
for the near future, in which the museum
will co-operate.

National Society of Craftsmen

The annual meeting of the National So-
ciety of Craftsmen was held April 25 at the
National Arts Club. Officers for the year
were elected. A report by the Chairman
of the School Committee on work accom-
plished was read, and an outline given upon
the coming scholastic year.

An "Artists' Night" was held in the Grill
Room of the National Arts Club last Mon-
day evening. Mr. J. G. Agar was the chair-
man. "The Program of the Future" was
the topic discussed by members of the un-
official committee of the National Academy.
The effect of the Luxembourg Exhibition
on future shows was also discussed.

Charlotte B. Coman is this season at
20 W. 75 St., where she has recently painted
several typical canvases.

Jane Peterson, who spent over a month
painting at Palm Beach, has returned to
her Sherwood studio.

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles

ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

JACQUES SELIGMANN & FILS

57 Rue St. Dominique
(Ancien Palais Sagan)
PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

567 FIFTH AVENUE - NEW YORK
AT 46th STREET

O'BRIEN ART GALLERIES PAINTINGS

by American and Foreign Artists

334 South Michigan Blvd.
CHICAGO

WATER COLORS By WM. RITSCHER, N. A.
HENRY FERRER
E. MULLERT G. SIGNORINI F. BALESTO

R. Dudensing & Son

45 West Forty-fourth St.

(Between Fifth and
Sixth Avenues)

OIL PAINTINGS

THE Folsom Galleries

560 Fifth Avenue (Dreicer Building)
NEW YORK

AMERICAN PAINTINGS
Rare Persian Faience

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

*Old English Furniture
Antique Chinese Porcelains*

& WORKS OF ART

741 FIFTH AVE. NEW YORK
26 King St., St. James', London

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

Satinover Galleries

IMPORTERS OF
Selected Old Masters

27 West 56th Street - New York

Arthur Tooth & Sons

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK
N. W. Cor. 42nd St.

KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
38 KASR-EL-NIL - CAIRO

Charles of London
718 Fifth Avenue
New York

C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 1 West 50th St.



The Art Collectors' Association, Ltd.
101 Jermyn Street, London, S.W. 1.

Have for disposal several fine collections of
Old Masters. Will send photographs and par-
ticulars on application. Will buy on com-
mission.

Write and state your requirements.

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

ACKERMANN

Sporting Paintings

Rare Prints

New York - 10 East 46th Street
Chicago - 620 South Michigan Avenue

Exclusive Screens Paintings
Established 1886

Buccini Studios

347 FIFTH AVE., NEW YORK

Murals

Interior Decoration

ARNOLD SELIGMANN

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

7 W. 36th St. New York

JOHN LEVY

HIGH CLASS
PAINTINGS



14 EAST 46th STREET

OPPOSITE THE RITZ-CARLTON

F. Kleinberger Galleries, Inc

725 Fifth Avenue

New York

9 Rue de l'Echelle

Paris

Ancient Paintings
Specialty Primitives
of all Schools
and

Old Dutch Masters

London
Osaka



Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue

NEW YORK

WORKS OF ART

FROM

JAPAN AND CHINA